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CanoScan D660U

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CONTAX
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Newly Designed Carl Zeiss T* Auto Focus Lenses

As part of a totally new SLR system, Contax has introduced six state-of-the-art Carl Zeiss T* N-Mount Auto Focus lenses. Incorporating Ultrasonic Motors*, these lenses set a new standard of optical excellence in Auto Focus photography. Also available for the N1 is an optional NAM-1 mount adapter, allowing the use of all seven Contax 645 Medium Format Auto Focus lenses.

(*The Carl Zeiss T* Makro-Planar 100mm f2.8 uses a DC ring motor)

N-Mount Lenses	N-Mount for Early 2001	Contax 645 Lenses
Vario-Sonnar T* 24-85mm f3.5-4.5 Vario-Sonnar T* 70-300mm f4-5.6 Planar T* 50mm f1.4 Makro-Planar T* 100mm f2.8	Planar T* 85mm f1.4 Vario-Sonnar T* 17-35mm f2.8	Distagon T* 35mm f3.5 Distagon T* 45mm f2.8 Planar T* 80mm f2 Sonnar T* 140mm f2.8 Sonnar T* 210mm f4 Apo-Makro Planar T* 120mm f4 Tele-Apotessar T* 350mm f4

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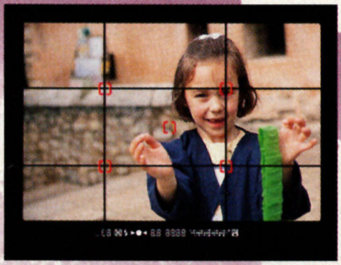
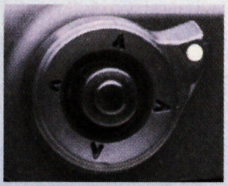
5-Point Wide Array Diagonal Focus System



Extensive research has lead Contax to develop an unprecedented 5- point Auto Focus sensor pattern designed to enhance composition and creativity. The Diagonal Focus System, based on the "Rule of Thirds" artistic principle, allows the photographer to select an individual or a combination of sensors with a toggle switch. The selected sensors illuminate and confirm focus with an optional audio verification feature. This innovative system lets you instantly switch between Auto Focus and Manual Focus, allowing fine adjustments for optimum depth of field control.



World's First!

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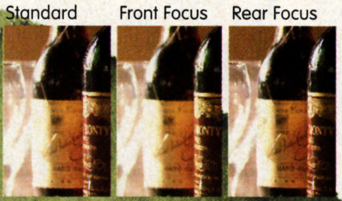

To obtain the ideal focus point, professional photographers often take several photos of the same composition, slightly altering the focus point. By selecting the Fine Focus option, the focus point is moved to several slightly different positions (forward and back), normally not observable through the viewfinder. This ensures the photographer has achieved the optimum focus point in all situations.

World's First!

Liquid Crystal Display Viewfinder

Available in early 2001, Contax will introduce a unique externally mounted LCD Viewfinder. Offering color and monochrome displays, the photographer can preview both composition and exposure in real time. With built-in shutter release and optional cable, the viewfinder can also be positioned for remote photography.

N Series Digital Camera

To extend the N1 system, Contax will introduce the N Digital camera in early Spring 2001. Incorporating a 6+ megapixel, full frame 24x36mm sensor, the N Digital will allow the photographer to utilize all 13 of the Carl Zeiss T* Auto Focus lenses.

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T* Optics
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Digital

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Mamiya 645
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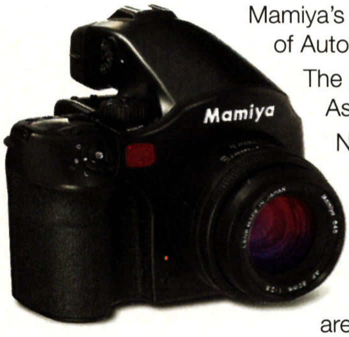
MAMIYA 645AF



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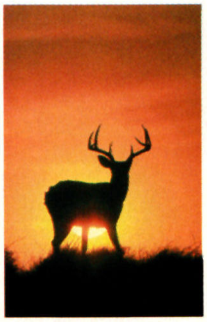

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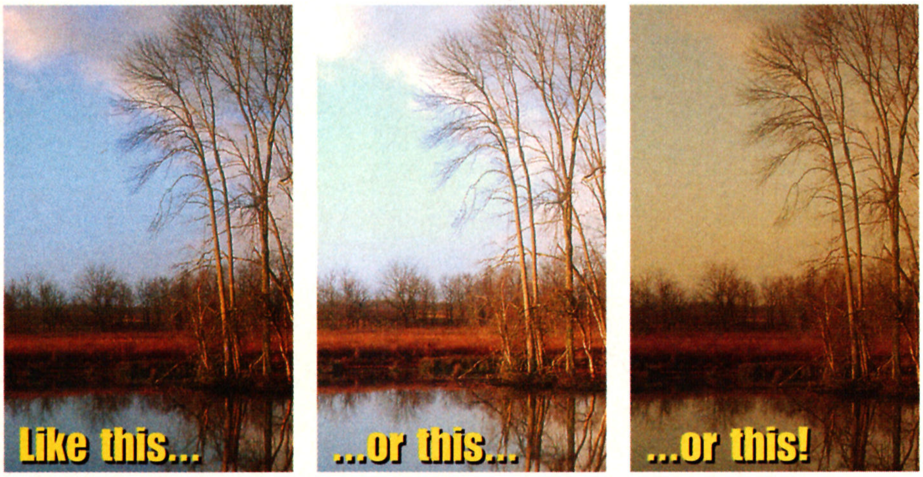

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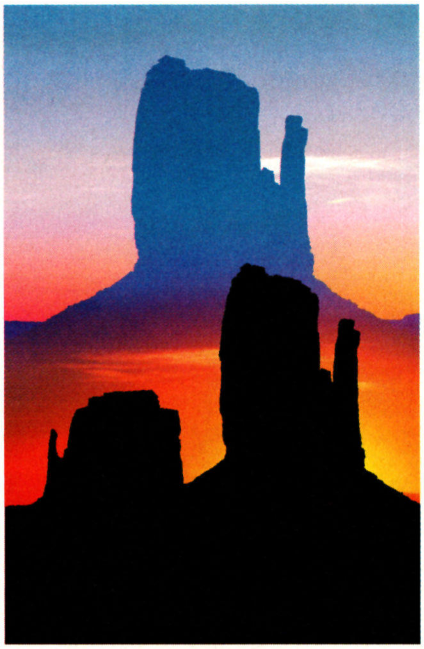

Photographer: David Muench
Subject: The Mittens, Monument Valley Navaho Tribal Park, Arizona
Equipment: Linhof 4x5, 500mm and 300mm lenses, Fujichrome Velvia
Situation: I combined these two images of The Mittens in-camera. At the time I was thinking about the new book Marc and I were working on. I wanted something different for the cover. When I saw this scene I knew I had what I was looking for.

I've been to Monument Valley many times and taken many photographs there. The landscape in the valley is unlike anything anywhere else on Earth. Every time I go back there I find new images to make. I never get tired of it. Photographing in familiar places gives me the opportunity to build on my previous experiences in a place. And a landscape is always in transition and never the same from one minute to the next—one year to the next.

These stark silhouettes of the rocks without photographic detail symbolize a continuum of natural forces—ever-changing, yet ever the same. Both images were taken at dawn and were underexposed by three-quarters of a stop. I wanted to get rich color saturation in the sky and silhouette the rocks completely. [Editor's Note: See "How To Test Your Film" on page 82 to learn how to predict the effects of under- and overexposing your film.]

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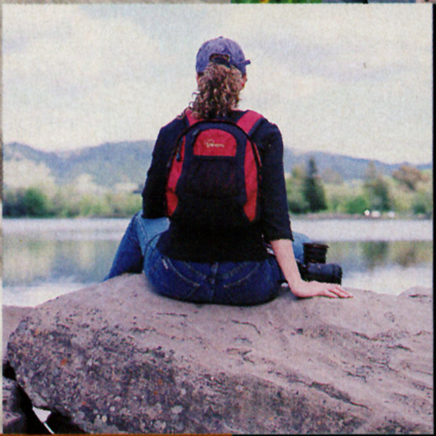

Lowepro is firmly committed to the conservation and preservation of the environment, and encourages all photographers to practice "no trace" trekking and camping in the wilderness areas.

The Conservation Alliance

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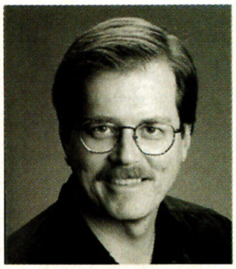
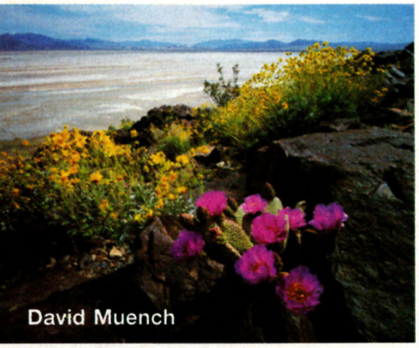


I remember first discovering **David Muench**'s work when I was in college around 1970. At the time, I said, "Wow!" And so did a lot of other people. He brought us some new views of landscapes that we hadn't seen before. He really influenced a huge number of today's nature photographers with his moody colors at sunrise and sunset, his incredible foreground/background compositions and his dramatic use of light.

Over the past year, we've seen a couple of David's new books (which he now does with his son, **Marc**, also an outstanding photographer), *California* and *Primal Forces*. Today, when I see this work, I say, "Wow!" In spite of doing some of the same landscapes for more than 30 years, David Muench brings back fresh points of view. While lesser photographers try to mimic his compositions, Muench goes beyond past work to new levels of stunning nature photography.


David Muench

How often have you been tired of a location that you've visited too many times? I have and know the routine. It's too hard to get out of bed; you've seen it before; the kids are bored; there's surely something exciting down the road. I find that David Muench is truly an inspiration for photographers to get out there and keep looking for new images from the same places. Now, let's be honest. With the amount of work David has done over the last 30-plus years in North America while working full-time as a nature photographer, we know there are very few places he hasn't visited around the continent. Yet, he goes back again and again to find new and still vibrant images.

Yuan Li

One way of capturing vibrant images is to be sensitive to the light. **Yuan Li** is out there at the edges of weather, ready with his camera, to capture those slivers and shafts of light as they play against the land. I know how easy it is to give up when the weather is bad, but this photographer's patience brings great dividends in imagery.

Of course, bad weather can make the photographer physically uncomfortable. I know from long experience in Minnesota that no amount of great equipment and film will help the photography if you're cold or wet. To me, the right clothing and protective gear is absolutely critical photo equipment, especially in the fall and early winter when weather conditions can change so rapidly.

If you're in the north and stay up late on a cold night, you may be so lucky as to see the northern lights. These shimmering, veil-like clouds of light and color can be spectacular. I've seen them and been in such awe that I did a terrible job of photographing them. **Cary Anderson** gives us all some great tips on dealing with this phenomenon.

You may not find any northern lights in the southernmost part of Texas, but you will find some spectacular wildlife photo opportunities. That was one motivation for the establishment of the **Valley Land Fund Photo Contest**—to encourage photographers and land owners to explore the diversity of wildlife there and create a sense of pride in the land. The contest has blossomed into one of the richest (in terms of prize money) and most prestigious contests in the country. This year's contest brought some stunning results and David Welling gives us a little insight from some of the winners.

One question we often get is, **What film should I use?** Or we find photographers using a particular film only because a pro uses it, but they haven't tested it. The film you should use is the one that captures the world the way you like it. Films are different, even from the same manufacturer. Print films vary tremendously, depending on who processes and prints them (the craft) and what print paper is used (the materials). The only way you can determine the absolute, very best film for your purposes is to try it and see how it works with your equipment, your conditions, your personal taste. **Chris Robinson** enters the hard-core film-testing world to give you some tips on making your own evaluations.

Valley Land Fund Photo Contest

Truly, in the end, the equipment and film that work for you are the best, no matter what somebody else has or uses. We frequently run across folks who have used the same gear, where one person says it's awful and the other says it's the best possible. We've usually found they're both right because of their personal, subjective needs.

So whatever your equipment or latitude, get out and photograph. Enjoy your location and your equipment. Have fun!

—Rob Sheppard, Editor

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Big 6x4.5cm image shown actual size, is almost 3 times larger than 35mm.

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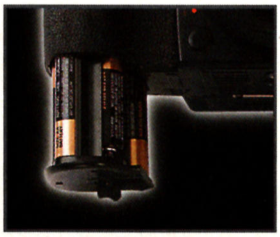

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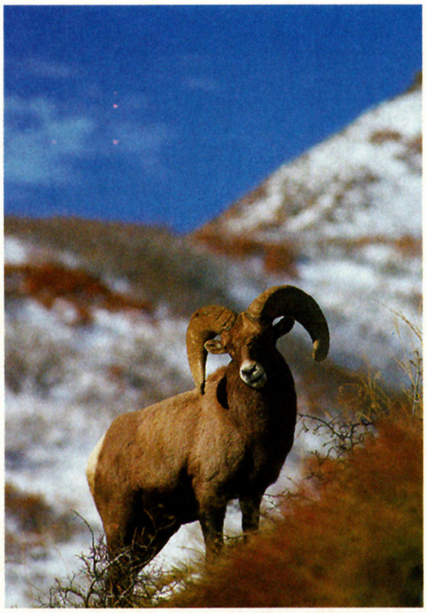
Correction

In the November 2000 issue of *Outdoor Photographer*, we accidentally printed one of Donald Mammoser's images in the John Herbst THK advertorial. Many of you may have noticed the image on page 54 was the same as the one on page 76. The image below was photographed by Mr. Mammoser. We sincerely apologize to Mr. Mammoser and Mr. Herbst for the mix-up.



Donald Mammoser

Photographs And Inspiration

I found myself agreeing with most of Dewitt Jones' points in the October 2000 issue ["Basic Jones"]. As an (aspiring) artist, the beauty and expressiveness of an image is more important than whether I arrived at it by sloshing through chemicals or clicking mouse buttons. However, I must say I had to hesitate the other day when someone asked whether one of my pictures was a photograph or a painting. This question is usually taken as a compliment to those of us who like to manipulate SX-70 Polaroids, but I had enlarged the photo by scanning it, then printing it on my inkjet. The result isn't a painting (though I had painted on it), but is it a photograph?

On another subject, a few issues ago, Galen Rowell reported how he went through hundreds of slides to arrive at a few publication-quality images. I would love to have been at the light table with him! I'd like to see more articles on photo critique and preparing images for display and publication. My most vexing photography questions often come after snapping the shutter—editing, storing, promoting, mounting, framing, etc.

By the way, Galen Rowell is one of the main reasons I subscribe to *OP*, and he's the sole reason my wife and I jumped off a Pakistan-bound bus a few years ago and spent five days wandering the foothills of Mustag Ata. It was great! Keep the inspiration coming.

Bryan Spykerman
Logan, Utah

The Many Colors Of...

The series on the "Many Colors of Nature" (earth, water and sky) you published in the October 2000 issue was fantastic. I think it was a great approach to divide the elements up the way you did. Too many times I feel like I miss the forest for the trees, as the saying goes, and I don't pay careful attention to what's happening in the individual elements of my images. By addressing earth, sky and water each on their own, you really brought them to my attention.

Harold Harmon
Via e-mail

How To

The Many Colors Of Nature:
EARTH

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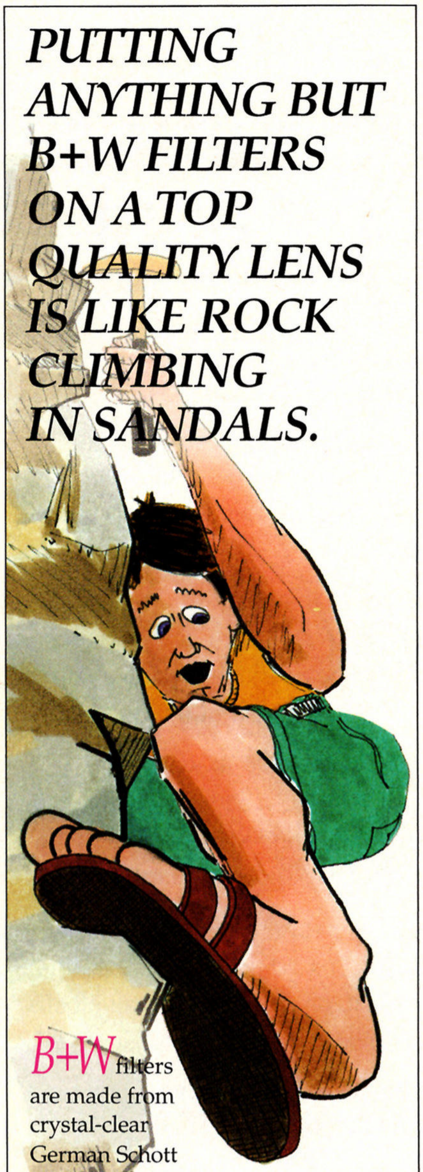

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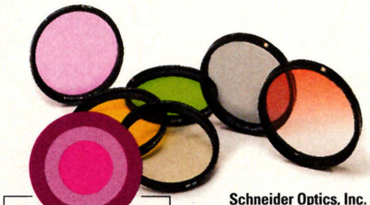

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New From Nikon

Have the advantage of lightweight optics at an affordable price with two new Nikon lenses. The **AF Zoom Nikkor 24-85mm *f*/2.8-4D IF lens** offers a fast maximum aperture, making it ideal for low-light conditions. It also provides a 1:2 reproduction ratio for close-up photography. The **AF Zoom-Nikkor 70-300mm *f*/4-5.6G lens** is a 4.3x zoom that measures only 4.6 inches in length and weighs just 16.5 ounces. The compact design also includes nine aperture blades for a more rounded opening, which produces more pleasing out-of-focus elements. List Prices: $760 (24-85mm); $180 (70-300mm). **Contact:** Nikon, (800) 645-6687, www.nikonusa.com.

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MINOX
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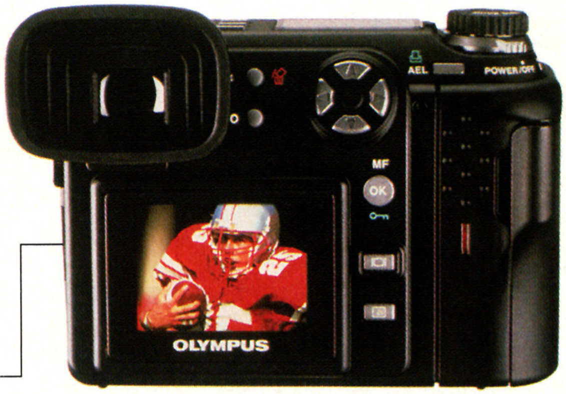
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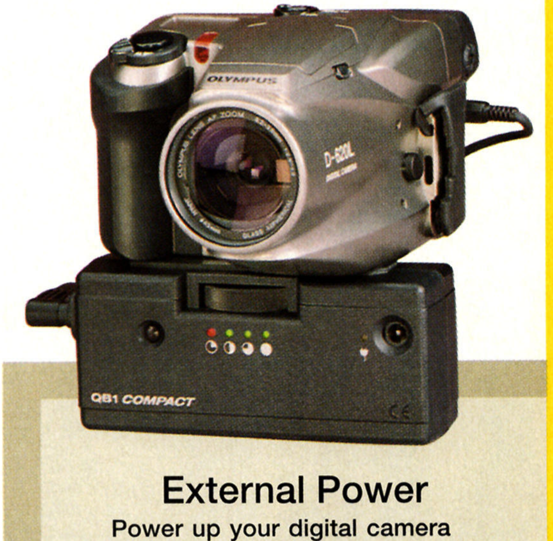
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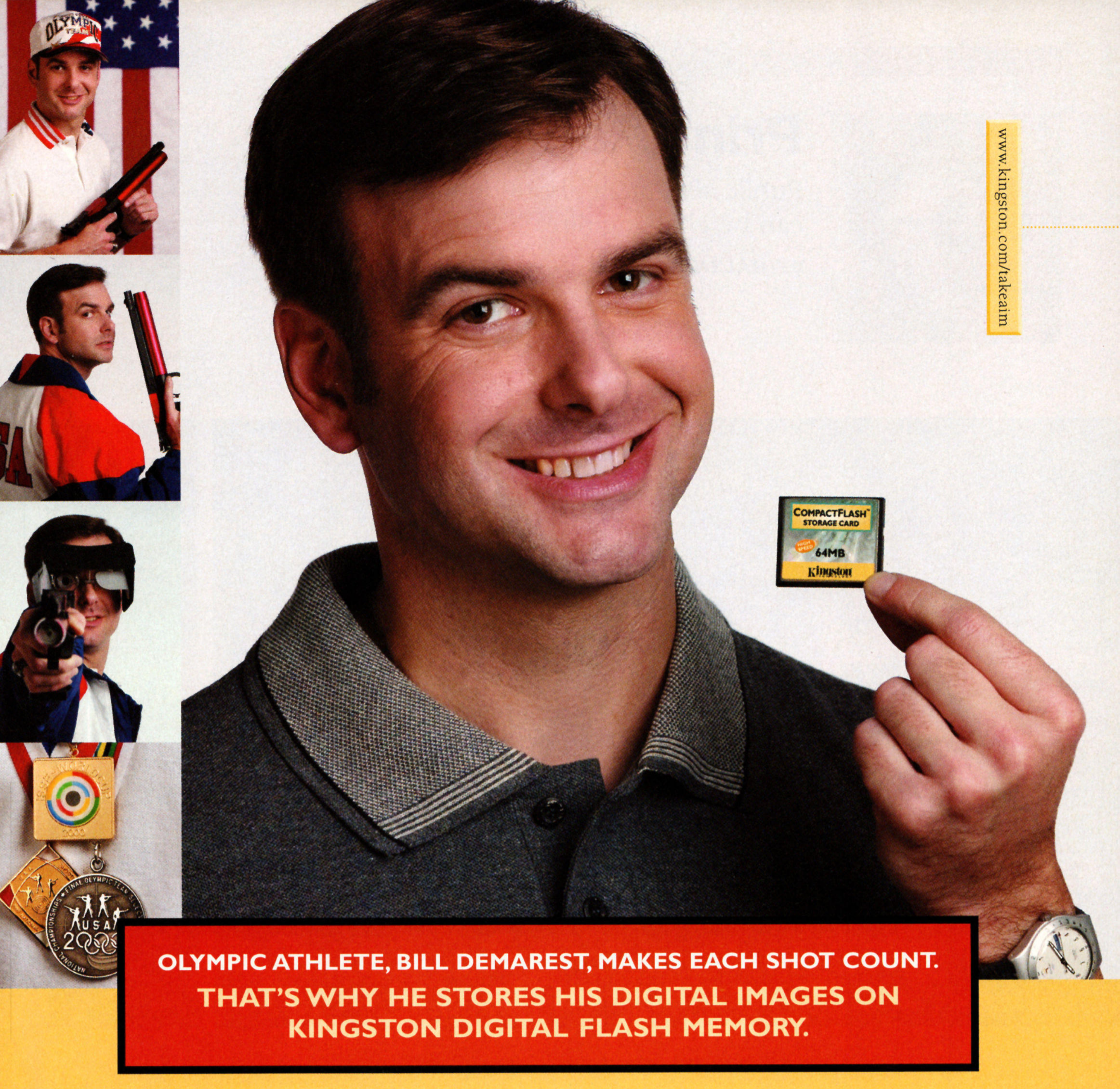

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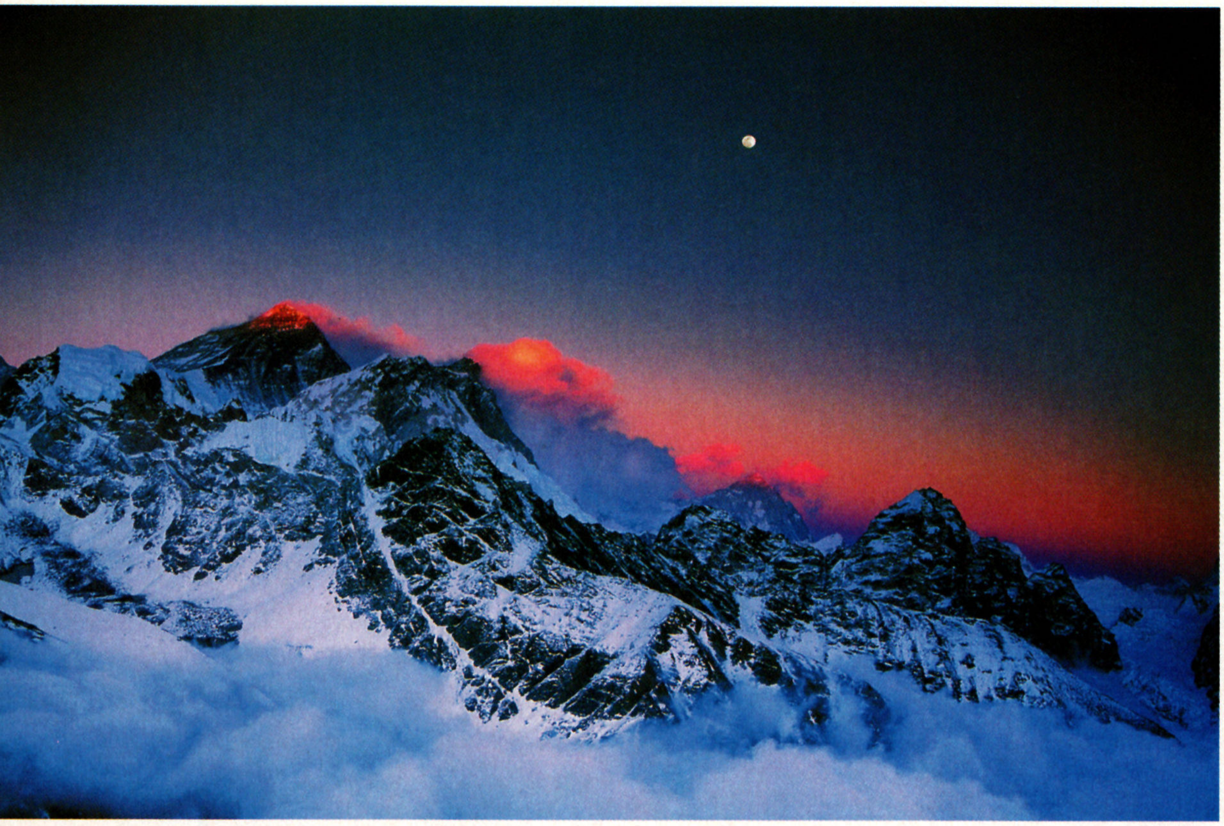
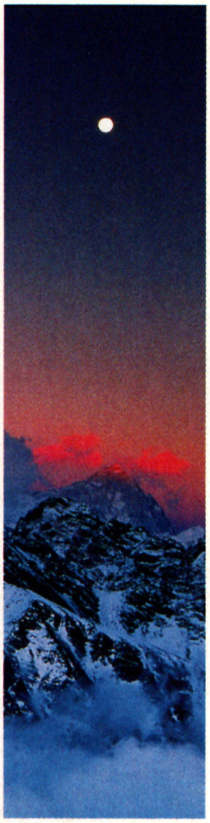
Print Reproduction

Public sentiment about digital film images can be challenging

BY GALEN ROWELL





Photographers generally understand that the credibility of an image has more to do with human intention than with whether it was recorded on film or digitally. In my experience, the public does not. Digital images are inherently suspect; film images are inherently credible. Film converted to digital is especially suspect, even though virtually every magazine and newspaper photographic reproduction is now made from a digital scan.

Problems begin to surface in situations where the medium is disclosed or questioned. The news media discreetly began replacing film with original digital imagery several years ago. They've done it virtually unannounced and unchallenged because they had a supportive ethical structure in place long before digital imaging arrived. The National Press Photographers Association and American Society of Media Photographers have formal codes of ethics restricting content alteration in editorial photographs without disclosure. Equally important, digital news imagery has its authenticity more or less verified by written journalism published alongside.

Outdoor photography lacks the comfortable matrix of the news media. While nature magazines such as *National Wildlife* and *Outdoor Photographer* are exemplary in disclosing the rare altered image, adventure and travel magazines seem to select manipulated images that grossly exaggerate color, content and perspective with no disclosures.

The ethical code of the fine-art world can be summed up as "whatever." Where outdoor photography is sold as fine art in prints, posters and books, visual artists and designers

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tend to believe in their fundamental right to alter images any way they want, excepting outright plagiarism and copyright violation.

Historically, traditional artists have always done the equivalent of digital content manipulation, but there's a brewing ethical dilemma where the digital art world and the nature photography world meet. If a painter sees a bird and paints it into an idealized background from elsewhere, everyone realizes that the result doesn't represent what the artist actually saw. If a photographer photographs the same bird and digitally merges it into another dramatic landscape, the resulting digital file could be used to print an "original photographic print" sold at the same fine-art gallery. Is there an ethical dilemma selling either one of these images as art?

Over the last three years, the majority of America's top nature photographers have switched to digital enlarging for fine-art prints.

Many visual artists would say no. Do what thou wilt is the whole of the law. For others, this composite photograph amounts to visual perjury. It asks to be believed because the power of photography to communicate emotion from two-dimensional representations has long been rooted in the public's certitude that a photograph indeed represents a single moment captured on a single piece of film, unless clearly stated otherwise. For prospective art or magazine buyers, an ethical litmus test is whether the apparent photograph would lose much of its power and the buyer would feel literally disillusioned if told how it was made.

Losing a neat illusion has little legal consequence in most situations, but when it might, the public displays a strong distrust of digital media. Show a jury a number of film images depicting the moment of a heinous crime and they may mete out the death penalty, but show them output from a series of digital files made just as authentically and an acquittal would be likely without independent evidence.

Over the last three years, the majority of America's top nature photographers have switched to digital enlarging for fine-art prints. Color lasers operating from digital scans expose photographic paper with better sharpness, latitude, color saturation and tonal separation than standard prints, and yet, in my experience, many buyers have that inherent digital distrust. It's there if the process is disclosed, and it's worse if they later learn that their "original" photograph is digital.

I believe the word "digital" in relation to prints sends the same sort of shudder through the spines of photo collectors as "radioactivity," in relation to a school yard, uttered at a PTA meeting. It makes little difference whether the radioactivity is below background level or the digital manipulation brings the print closer to what the film recorded. It seems that tolerance for spooky, unseen things that are hard to understand is near zero.

How, then, can well-meaning outdoor photographers convince the public of the veracity of digital renditions from film? Digital paranoia may cure itself as ethical voids are standardized, but for the time being, I'm drawing my ethical line in the sand and taking two steps back. To begin with, our gallery will show the original of a selected image to prospective print buyers who ask. However, if they see the digital reproduction of a moonrise over Mount Everest that appears here compared to the original that shows no moon detail, they might think I scanned a different moon photo into the picture. The narrow section from a standard 70mm duplicate shows this loss of detail, plus a loss of overall sharpness and saturation.

What follows is the story behind this digital reproduction made at my chosen limit of image manipulation. Regular *OP* readers may recall that Macintosh creator Bill Atkinson invited me to visit his digital darkroom with a few of my top originals in 1997. The 9x12-inch prints we made on his Fujix Pictrography 3000 printer were better than any traditional prints I'd seen. Inside a box the size of a coffee table, color lasers exposed a photographic silver-halide emulsion, ending in dye

(Cont'd on page 124)

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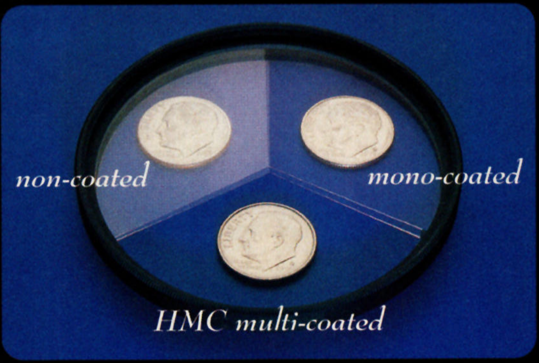

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Stuff Herders

Living with the joy of lightening and the sadness of letting go

BY DEWITT JONES

I'm moving. Had anyone reminded me how hard it would be, I wouldn't have done it. But I'm in it too far to turn back now. All the other moves in my life have been to progressively larger and larger places. Bring all the stuff from the previous house, use what you need, stick the rest in a closet or a garage and go on living.

Now the process is reversing itself. The kids are grown, and Lynette and I are moving to a smaller home. Oh, the exquisite agony of downsizing.

Each photo, each book, each ridiculous tchotchke is clothed in a thousand memories, all of which rise up like the emotional closing arguments of a high-stakes trial to make their case for a hopeful verdict.

"How can you part with me?" the NANPA program from the 1995 meeting in Fort Meyers pleads. "Remember what a great time you had?"

"No room!" I vainly counter, yet my hand impulsively places the program in a box I'll take with me.

Why is it so hard to let these things go? Have I become nothing more than a "stuff herder," ruled by my flock, spending my life shepherding gaggles of memories from one location to another?

It gets worse when I try to pack up my slides. These aren't just things! These aren't just memories! This is my *art*! Not one frame will be left behind!

In the depths of my consolidation crisis, I remembered when I inherited the photo collection of a friend who had passed away. The images brought too many memories and too much pain to his wife, so she had given them to me for safekeeping. I held them in my studio for several years until the sad news came that she, too, had passed on. I contacted his children, but they had no interest in the collection. They had a number of their father's best prints. That was enough to keep his memory alive. What use did they have for stacks of yellow boxes and old internegs?

As I sat there with my own photos, I thought, "No doubt my kids will do the same, and well they should." This was my collection, I finally decided, my stuff to deal with—both the joy and the sorrow of it.

The crisis, the agony, was the memories of the past (which all photographs are) versus the possibilities of the future. Clog myself with too much stuff and I'm incapable

(Cont'd on page 124)

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Getting Ready For Winter

Cold Revisited • Stacked Accessories
Slide Show Endurance • Multiple Flashes

BY GEORGE LEPP

Cold Revisited

I'm writing this "Tech Tips" from Fairbanks, Alaska. At the moment (late August) the days are cooling down to the 50s, but by the time you read this, it'll be well into the minus degree area here and in many other places where outdoor photographers do their work.

I asked my Alaskan photographer/guides, Hugh Rose and Patrick Endres, who constantly work in this cold environment, for some of their tips on surviving a shoot in this type of cold weather.

Hands. The consensus is that you need polypropylene liners that aren't too tight with outer mittens. The liners often are used without the mittens to work camera controls. I have some Gore-Tex™ gloves that allow me to work my cameras without taking them off. In your pocket, you'll want to have a heat source like a handwarmer or chemical heat packs. I even place the smaller chemical heat packs in the palm of my hand in the gloves. This allows me to close my hand on the heat source to warm my fingers. The main secret here is not to have liners that are too tight or gloves that cut off blood circulation.

Feet. The proper boot is critical. Several types are used here in the north. An inexpensive one that can be found in military surplus stores is the Army-issued "Bunny Boot." It doesn't

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have a liner and it doesn't breathe, so several layers of socks will be necessary, and perhaps a moisture vapor barrier. One boot type I've found that works well is the kind with a rubber lower half and a leather upper from Sorel, L.L. Bean and La Crosse, among others. They come with a liner of felt or a new high-tech liner. The liner cushions the foot and absorbs moisture. The trick is to have an extra pair of liners that can be rotated each day while the others are drying.

If you have to stand for long periods on a metal surface like a vehicle, take along a pad of close-celled foam to stand on. This will prevent the tremendous loss of heat to the metal.

Body. The main thing is to layer. Start with expedition-weight polypropylene underwear and make sure that your outer layer has a windproof material to cut the wind. A lot of Alaskan photographers recommend a down or high-tech insulated vest because of their light weight. Another tip: Be sure your parka has a hood to protect you from the wind. It's easy to put your back to the wind, pull up the hood and have your neck protected (which will tremendously help in keeping you warmer). The layers can come off as you increase your exertion. Also, make sure you have big pockets to place hand warmers and extra lenses into.

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Camera Tips. In very cold temperatures, handle your film carefully as it can become brittle. I've had film shatter as I placed it into the back of the camera. You'll need to re-cut the tongue of the film so it will feed into today's auto-feed cameras. Many Swiss Army knives have small scissors built in.

Be careful about transferring moisture to your camera and/or lenses where it will later freeze (such as breathing directly onto a cold camera or bringing a cold camera into a warm, humid space, which can include a car). The camera or lens may still be operational; it's the ice that results from the moisture you transferred that causes problems.

The image here of an eagle taken near Haines, Alaska, was photographed under alternating snow and freezing rain conditions. Standing in the snow for hours waiting for eagles involves all the tips mentioned here. Photographing in the snow isn't nearly as critical as rain, except when you let the snow melt and refreeze. Then you have problems. Be careful of taking camera gear in and out of a warm vehicle. The condensation will keep the lenses fogged for quite awhile until temperatures stabilize.

A good tool for photographing northern lights, or any nighttime endeavor, is a headlamp. The favorite here in Alaska with my colleagues is the Princeton Vortec. It has four AA batteries as part of the lamp (versus a separate battery pack). Use a red filter over the lamp to keep from blinding yourself when working on your camera in the dark.

Stacked Accessories

Q *Camera and accessory manufacturers sometimes used to warn against stacking extension tubes or tele-extenders;*

undoubtedly, the mechanical friction would strain the camera mechanisms. Reading various OP *articles, it seems to be common to stack extension tubes and tele-extenders today. Apparently, electronic connections don't have the old limitations.*

If I wanted to use an extension tube/tele-extender combination, would it be better to have lens/extension tube/tele-extender/body or lens/tele-extender/extension tube/body? Or does it depend, based on what you want to do and what lens it's being used with?

W. Gallman
Spartanburg, South Carolina

A We've been stacking the photographic deck for many years, but you're right—sometimes in the past, the mechanical connections didn't work properly and even forced the accessories and lens to part company at inopportune times. We just had to be careful.

However, electronic connections have some of their own problems when combined. If the weight of the accessories causes even the tiniest gap between connections, the information won't pass between the two accessories. Even film from the oil on your hands or oxidation on the terminals will prevent the signal from traveling where it should.

To answer the question about which comes first in a tele-extender and extension tube combination, either order will work. To get the most magnification, the tele-extender should go on the camera body, with the extension tube between that and the lens. The tele-extender will magnify the image produced by the lens/extension tube combo.

On wide-angle lenses such as a 24mm, the only extension tube that will work is 12mm or less. With this combination, you can do very interesting macro work with a great forced perspective. You get the feeling that you're standing on the edge of the subject. However, your working distance to the subject will be only a few millimeters.

Slide Show Endurance

Q *I'm a nature/wildlife photographer giving my first slide show. Could you tell me how long to keep each slide up and how many to use for a 70-minute program?*

G. Berretta
Via e-mail

A Pacing or timing in a slide show can be very important to the success of your program. To start, you have to do a good edit of your work so that only the best images are in the show. You don't want to leave in images that might not meet the standards you'd like to be known for. This alone will often shorten a program.

It's my opinion that a 70-minute slide show is far too long. You might get away with several shorter programs with a break in between. The master of giving slide shows is Art Wolfe. Art will do an hour program by giving three or four different short programs with commentary in between. This gives the audience a rest and breaks up the evening. The music and pace of each program is very different, which adds to the variety of the slide show. To give a solid

(Cont'd on page 125)

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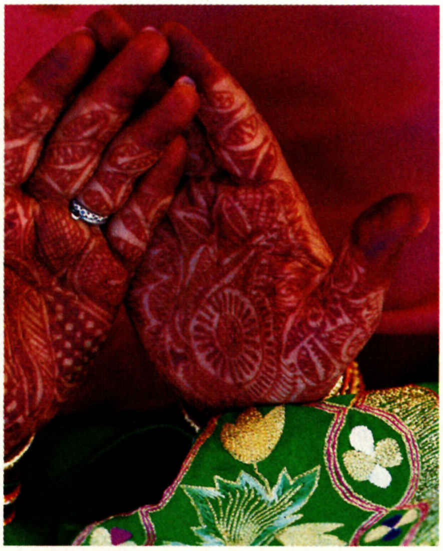
A Woman's Touch

Connecting to the contribution of women to the advancement of culture and the arts

BY LISL DENNIS

Alas, I'll miss the NANPA 2001 Summit in Las Vegas. Founded in 1995 to foster education and inspiration within the fields of nature, wildlife, landscape and environmental photography, it's amusing that the North American Nature Photography Association's Seventh Annual International Summit is being staged on Planet Vegas, considered by many to be a wildlife zoo for *Homo sapiens* indigenous to an otherworldly environment of steel, concrete, glass and anti-eco-tourism.

In January, I'm taking off for another otherworldly, subcontinental planet: I'll be in India at Mahakumbhmela. The mela is the biggest pilgrimage people-press on Earth. Held every 12 years, the event will draw upwards of five million pilgrims from throughout India and the world. (I hear Art Wolfe is mela-bound, too, in February.) Should I survive the event—neither trampled underfoot nor transmogrified—you'll read about my experience in 2001 "Traveler's Eye" columns. Back to Planet Vegas for now.



Only a one-off, cultural blockbuster would cause me to miss a NANPA summit. I've attended most years, conducting workshops on travel photography and creativity in culture three times. Indeed, it has been a privilege to be the token lobbyist for travel and culture in a pro-photo-guru lineup of landscape,

(Cont'd on page 126)

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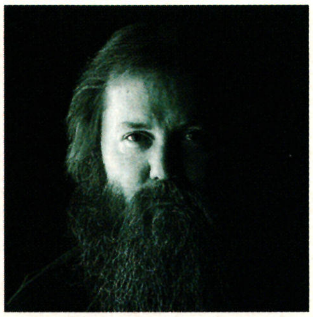


Beacons In The Night

Your photographs can highlight local natural areas and help protect them

BY JOHN NETHERTON

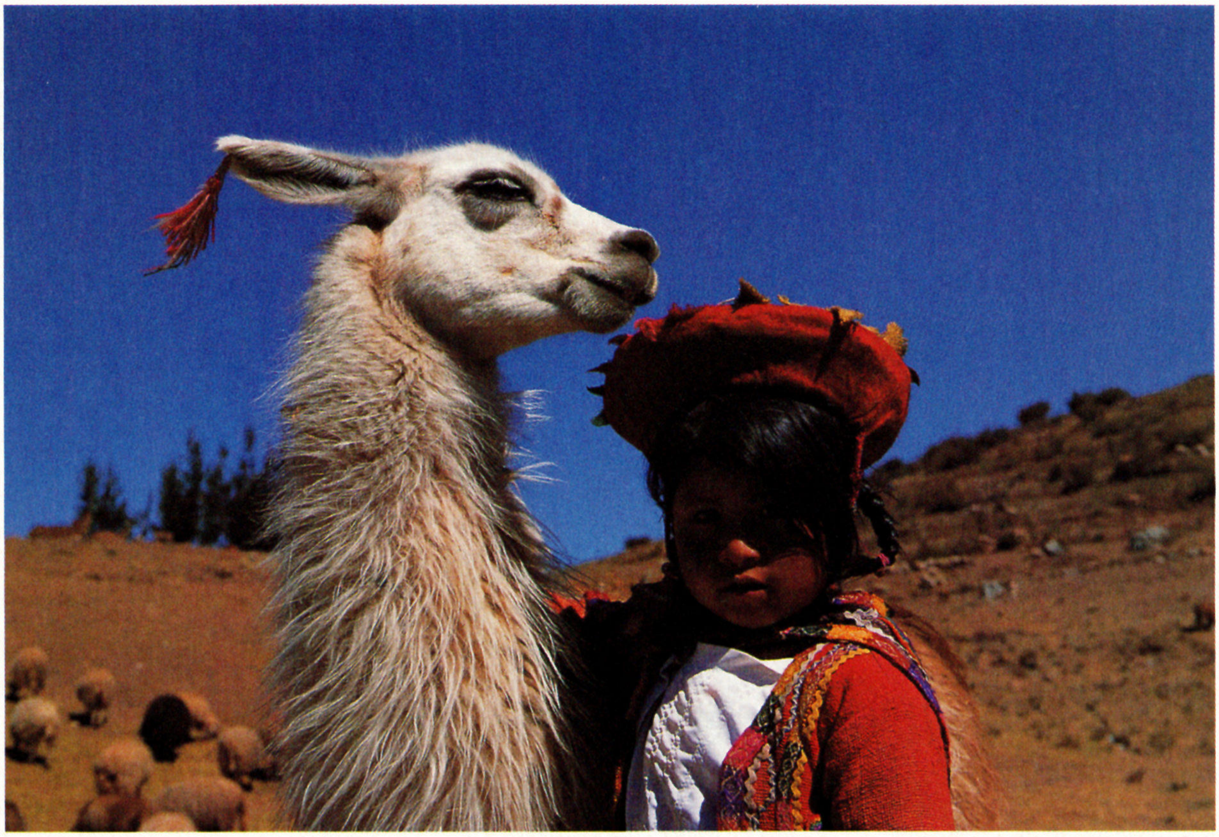
As nature photographers, we're privileged to witness some of the most magnificent events in the great outdoors. Over the years, we also come to understand the balance of our fragile ecosystem. My own training wasn't in photography, but rather in zoology, botany and art. Back in the late '60s and early '70s, we began to hear words like "ozone," "global warming" and "biodiversity." They weren't yet known outside the established scientific community, yet we perceived even then that they would become like beacons flashing in the night.

This was an era when the Clean Air and Clean Water Act and the Endangered Species Act were passed. It was a time when we were told—and we believed—that an individual could make a difference. Rachel Carson, with her heartfelt words and solid research, produced a prophetic volume entitled *Silent Spring*. Henry David Thoreau was rediscovered. And during this period, photographers documented beautiful areas endangered by development, such as Eliot Porter's photography of Glen Canyon, an area famous for its magnificent slot canyons, now flooded by Lake Powell.

We're very fortunate to experience nature firsthand, but we also have a responsibility to be good stewards. Through our photography and our knowledge of what we photograph, every one of us can make a difference. William Henry Jackson produced photographs of Yellowstone that convinced the U.S. Congress to protect the area and make it our first national park. When we think of many of America's protected areas, some person's name usually comes to mind for his or her personal vision in helping to preserve the place. Significant authors include Thoreau (Walden Pond); Marjory Stoneman Douglas (the Everglades); Edward Abbey (the Southwestern deserts); and John Muir (the Sierra Mountains). Then there are the great photographers, such as Jackson with Yellowstone and Ansel Adams with Yosemite.

Through the eyes and lens of a photographer, the average

SIGMA



OUR WORLD

Unforgettable images from a village forgotten by the world - on the outskirts of Cuzco, Peru.

Takeshi Ishikawa: Born 1950, Tokyo Japan. Studied under Eugene Smith after graduating from Tokyo Photography School, then moved to the US in 1975 and became a freelancer. Currently engaged in creative activities focusing on ruins, descendants and festivals of ancient civilizations such as the Inca and Maya. Photo data: SIGMA MINI ZOOM MACRO 28-80mm F3.5-5.6 ASPHERICAL HF; exposed for 1/125 sec. at f/8.

TAKESHI ISHIKAWA SHOOTS THE WORLD WITH A SIGMA LENS

In this Inca village, landscapes and lifestyles have remained essentially unchanged over several thousand years. Ishikawa captured the heart of a timeless, immutable culture through the eye of his SIGMA lens. This compact and easy-to-carry mini zoom incorporates the HF (Helical Focusing) System, which eliminates front lens rotation, making it easy to attach the Perfect Hood and to use circular polarizing filters. Plus, it allows you to shoot closeups at any zoom setting from as little as 19.7 inches away, or switch to Macro mode at 80mm to capture tele-macro images at a ratio of up to 1:2 (Half Life-size) at 9.75 inches.

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citizen can experience the essence of a particular locale and understand the importance of protecting not only America's wild places, but also its urban parks. Back in 1973, I was lucky enough to be part of the effort to save Tennessee's first natural area, Radnor Lake. Literally thousands of people assisted by raising monies to buy the area and ensure its protection. It took the community to save this beautiful lake, and this site is where I began photographing—and, I might add, actually learning my craft.

From time to time, the Tennessee Department of Conservation would come up with grand schemes to develop the area. As a result, a group now known as the Friends of Radnor Lake banded together to save the lake and went on to become the natural area's conscience. Their board would meet with the department's planners and raise their concerns about what was appropriate in a Class II Natural Area.

After many years of photographing the lake, season upon season, I found I had a body of work that could focus attention on an area gradually being discovered by hikers, writers and photographers, as well as by people simply seeking solace. Yet I was torn whether to share this place with others by publishing these photographs in a book. Would Radnor be overrun by visitors seeking the tonic of wildness these places attract?

I knew Ansel Adams had been closely associated with Yosemite, so I asked him if he had any misgivings about producing a book that had the potential to attract so many people that it could be detrimental to the area. He replied that people will discover these places sooner or later, adding: "Through your vision you can show people what is worth preserving." For people not to see this wildness in all its splendor, with fog swirling over the lake's surface or a small yellow prothonotary warbler flitting about the lake's edge, an altogether different fate might result—one with ugly buildings, perhaps, and asphalt trails.

I've written about Radnor Lake in previous columns, and many of you know my first book was titled *Radnor Lake: Nashville's Walden.* It was a small book, as books go, but an important one. It renewed an enthusiasm for leaving nature as natural as possible within an urban area. I'm still involved with Radnor, and currently serve as the president of Friends of Radnor Lake.

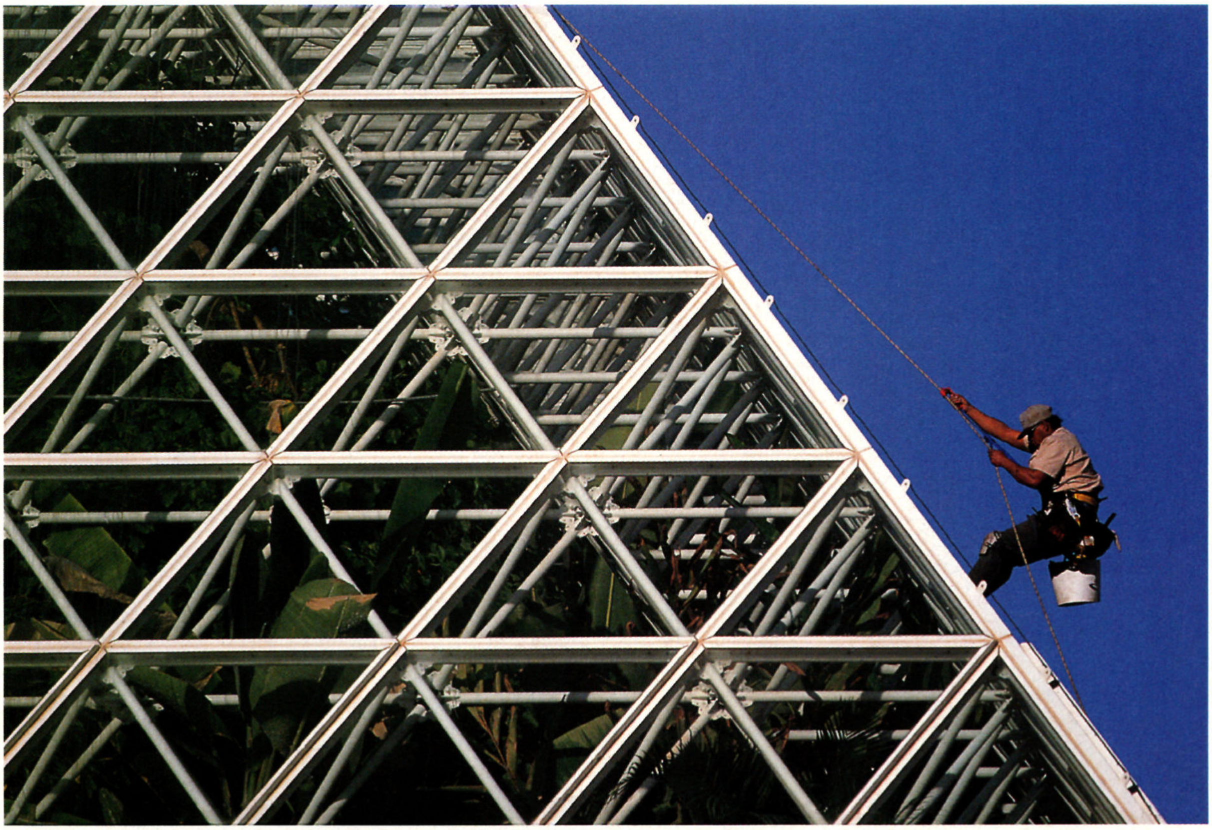
Everyone has an area near them worth protecting. Whether this area is a small oasis in the middle of a metropolitan area or a national park or monument makes little difference; all are equally important. Through your photography, you can help other people gain an appreciation of areas, not necessarily on a grand scale, but with a more intimate beauty.

Radnor Lake Natural Area now comprises 1,125 acres; the original purchase was 757 acres. Only a few tracts of land remain undeveloped around Radnor, and the next few years will determine the natural area's final size. Much like New York City's Central Park, never to expand, Radnor will be an island where people come to renew their spirits. In metropolitan Nashville, we feel as the township of Concord, Mass., feels about Walden Pond: It's a treasure not measured in dollars, but one measured by the human spirit. It has inspired artists, consoled people in personal crisis and given pleasure to children, including helping to build strong character in three young men I call my sons.

Whether groups are environmentally oriented, like the National Audubon Society and the Sierra Club, or conservation-oriented, like Ducks Unlimited and Trout Unlimited, they need to work together to preserve and protect land and waters—for without these spaces, and without wildlife corridors, the animals we seek will no longer be available, no matter the reason we choose to protect them. They can also use your support.

So please volunteer your photographic services for local causes. Many parks now have what are called Friends Groups; lend your talents to one and make a difference. Your work can also be used on Internet sites and for educational slide programs, brochures and magazine articles. If you were to ask the top photographers in natural-history photography today if they have a special place where they believe they have made a difference, I think the answer would be an unequivocal "Yes!" **OP**

SIGMA



OUR WORLD

A distant speck to the naked eye reveals a breathtaking discovery as the camera draws closer - Arizona, US

Ben Simmons: Born 1952, Georgia, USA. After studying photography at University of Florida, taught photography at the University and other schools. Published a photo book focusing on his original view of Japan, after visiting the country as a photojournalist in 1982. Currently engaged in various creative activities.
Photo data: SIGMA APO 50-500mm f/4-6.3 EX RF HSM; exposed for 1/250 sec. at f/6.3.

BEN SIMMONS SHOOTS THE WORLD WITH A SIGMA LENS

NEW

Perched like a mountaineer on the heights of Biosphere 2, an experimental ecological facility, a man polishes the building's vast expanses of glass. Simmons captured the heroic proportions of this effort through his SIGMA 50-500mm lens. With its versatile 10x zooming ratio, made possible by a Triple-Cam Inner Focus System, this high-magnification zoom handles everything from standard to super telephoto shots, while its 7-Group Zoom System provides excellent performance at any focal length. The HSM delivers quick autofocus response, even at 500mm super telephoto range. And features like a magnesium alloy tripod mount keep it lightweight and easy to handle. Optional APO 1.4x and 2x teleconverters even allow you to use it as a manual-focus 140-700mm f/7.3-8.8 or 200-1000mm f/10.4-12.6 lens.

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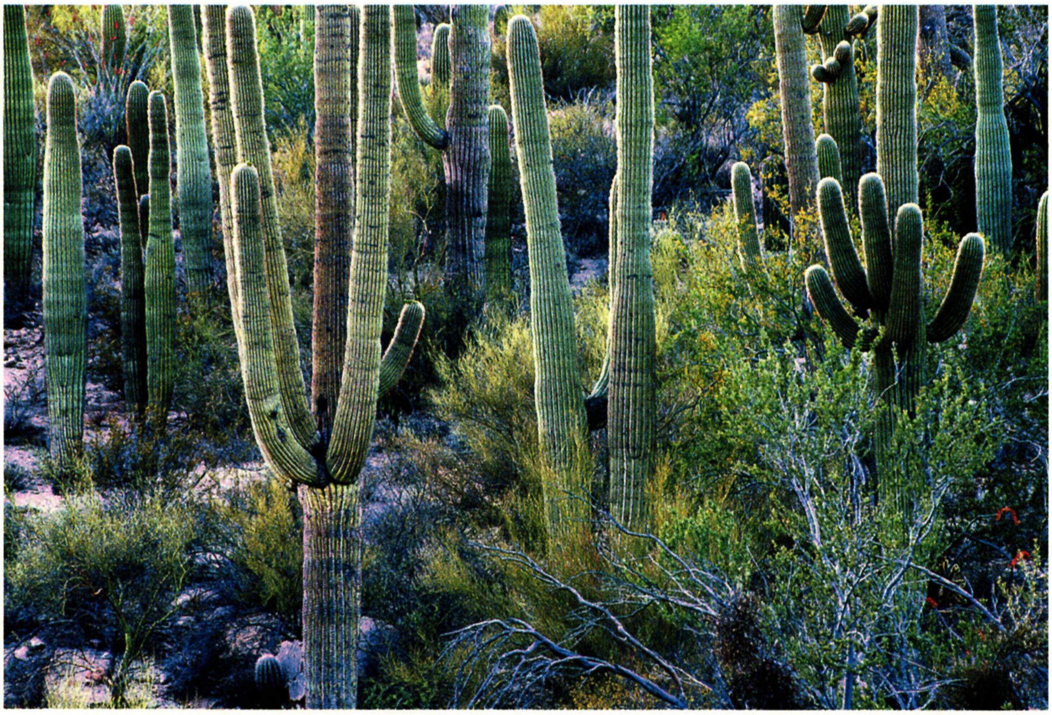
Favorite Places

Saguaro National Park, Arizona



LOCATION Northwest of Tucson, in the Sonoran Desert of southern Arizona, lies Saguaro National Park. Although the park is host to many cacti species, birds and other desert-dwelling animals, it's the saguaros—protected within the park since 1933—that capture the imagination and draw the photographer. The Red Hills Visitors Center offers a guide and map to the driving and walking trails within the park.

WEATHER Since summer in southwestern Arizona can be brutally hot, it's best to be there from October through April, when the daytime temperatures are in the 60s and 70s. But whenever you choose to shoot in the hot, dry desert, it's important to carry at least a gallon of water per person per day. (There's no water along the trails.) Sturdy hiking shoes or boots are essential, as well as a good hat and sunshades to protect against the sun, which can be relentless. The Visitors Center warns against brushing up against cacti, especially the cholla, and suggests taking care not to disturb rattlesnakes, scorpions and other desert-dwelling critters. And, of course, in summer, flash floods from thunderstorms pose a danger, so avoid low-lying areas.

PHOTO EXPERIENCE There are many subjects to photograph in Saguaro National Park: wildlife (present, though elusive) and, in April, all manner of cacti with their springtime display of amazing, colorful flowers. Then there are the saguaros themselves. Often we see these giants photographed singly, sometimes silhouetted against a dramatic sunset or the deep blue Arizona sky. I was after something different and lucked out.

At day's end, I spotted a stand of saguaros just off the Overlook Trail. The slightly overcast light turned the saguaros mint-green. It was that light I wanted, and this composition: a group of venerable saguaros of various ages, surrounded by other life forms of the desert, including clumps of bewitching ocotillo. I shot this image on Fujichrome Velvia, using my Nikon F3 and a 35-105mm lens. Now and then, as I worked unhurried, a strange bird flashed by, trilling an exotic song. There was a sweetness to the still air, and I wanted to stay all night, absorbing the sights and sounds of this enchanting place.

Contact: Saguaro National Park, (520) 733-5153, www.nps.gov/sagu. **OP**

BEST TIMES October through April are the ideal months to photograph in Saguaro National Park. April is comfortably warm, and is also the best time to shoot cactus flowers. Aim for dawn and dusk for the most dramatic, magical light.

Text And Photography By Jane Wingate

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my point of view

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MUE

E N T H U

David and Marc Muench talk about their latest books and their transition to complete

NCH

SIASM

in-house digital image production

By James Lawrence / Photography By David And Marc Muench

Forty years of soul-expanding, masterful landscape photography and David Muench still sounds like a kid on his first bike. I'm at the Muench family office in Santa Barbara, Calif., sharing the phone line with David's son and rising photography star in his own right, Marc Muench. Papa Muench is calling from a pay phone near Devil's Tower, Wyo., site of Steven Spielberg's rousing UFO climax from *Close Encounters of the Third Kind.*

Like Spielberg, David Muench never seems to run out of enthusiasm for his chosen life as a landscape photographer. Today, he's excited about the play of light and shadow he photographed at dawn. When I ask him if he ever gets tired from his four decades of roaming the wide, open spaces of America, he answers, "Oh, sometimes, on the longest stretches, sure. But it's a long story," meaning the Story of Earth and his lifelong quest to interpret as much of it as he can. "I'm following the early autumn qualities as they move south through those backlit Black Hills. I followed my intuition and ended up on a rock ledge near Harney Peak, and there was this real earth/sky relationship going on.

"When you're changing location constantly, you have to be 'on it' all the time. You try to match the feel of what's around you because everything has a spirit. I find it in the qualities of the plants, animals, rock places, and I'm always trying to get into the sacredness of it all, to photographically express that."

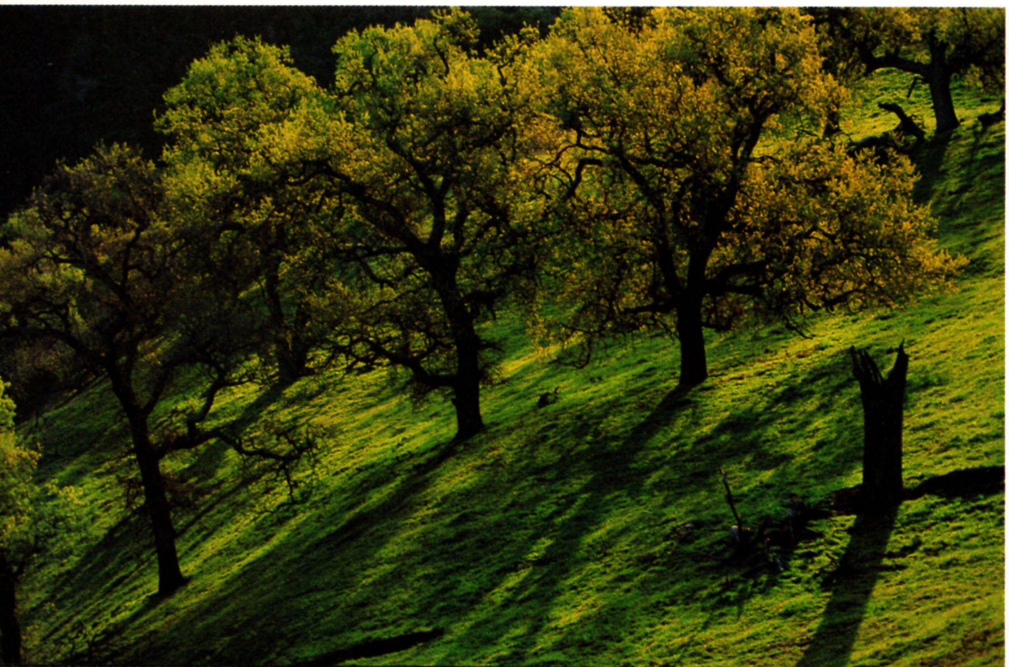
Today, the focus of our three-way conversation is two new Muench books, *California* and *Primal Forces*, which mark the family's immersion in digital preproduction and reaffirm the favorite Muench pastime: to mine the great beauty of primitive nature for what David calls "the timeless moments."

Outdoor Photographer:* *You've already done several California books. Why this one, and why now?

David Muench: My first California book was with Ray Atkeson, many years ago. It was the one that launched me into doing photography books.

Marc Muench: And things have changed a lot in California in the last 25 years.

David Muench: Yes. Half of the state went north, half stayed put. *(They laugh.)* So much has changed in that time. Marc and I really responded to the El Niño phenomenon in California: the clarity of the air, the tremendous cloud happenings, the water flow, and this great



OPENING SPREAD:* An ancient bristlecone pine lies atop the Sierra Nevada at daybreak. David Muench has come back to these abstract trees again and again during his career. *THIS SPREAD:* The Muench touch is applied to two key California landscapes, highlighting flowers in the Mojave Desert (in the new national park area) and oaks on a hillside in the Santa Monica Mountains.

PINE: Linhof Technika 4x5, 500mm Nikkor; MOJAVE: Linhof Technika 4x5, 75mm Rodenstock Super Angulon; OAKS: Canon EOS 1, Canon EF 70-200mm; ALL: Gitzo Mountaineer tripod with Linhof ballhead, Fujichrome Velvia

golden state that we've all loved and feel so strongly about that draws so many people to it. It was just a great year for photography. And there are so many things that evoke the California spirit: its fantastic wilderness, Yosemite, John Muir Wilderness, Mount Shasta and the Cascades, the contrast of the deserts. There's so much, so much....

Marc Muench: That's why we split the book into four sections.

David Muench: I call it "The Four States of California": Mountains, Oak and Grass, Coast and Deserts.

Marc Muench: We didn't photograph much of the traditional "state book" subjects: architecture, people on the beach or lifestyle scenes. If we had, it wouldn't have been so personal. The publisher wanted the capitol and major cities covered. We convinced them not to make that the dominant theme. We felt it had to be a landscape book.

Outdoor Photographer:* *How did you divvy up shooting assignments?

Marc Muench: We each had our favorite spots, and on a couple of occasions we got together, like for a six-day llama trek into the Sierras.

Outdoor Photographer: **California *also marked your increasing involvement in the image-production process.***

Marc Muench: Right. We'd see a typically muddy scan of a shot that looked nothing like the transparency, so we learned how to digitally process scans in Photoshop to return the image to what we actually saw in the field. That was how we got into doing our own digital separations. Now, when we get the book back from the printer, we don't have that sinking "Oh no, they killed that one" feeling.

Now that we have the skills, we can improve on the whole process. We know what we saw and felt when we made the shot. Now we can use the transparency as another step toward a great image instead of making it the final result.

David Muench: The transparency becomes the vehicle....

Marc Muench: ...rather than the end. We had to convince Graphic Arts we could actually do our own quality drum scans and prepress separations, and even more, improve on what have been long-practiced standards. It required a quantum leap in our knowledge. I personally learned the prepress method and how the industry works.

LEFT: Winter gives way to spring in the high country of Yosemite. ABOVE: Early-morning light accentuates the amazing forms and textures of the Cadiz Dunes Wilderness of the Mojave Desert.
BOTH: Linhof Technika 4x5, Gitzo Mountaineer tripod with Linhof ballhead, Fujichrome Velvia; YOSEMITE: 75mm Rodenstock Grandagon; CADIZ: 75mm Rodenstock Super Angulon

David Muench: Marc stretched our creative process, too. With my books in the past, there were always disappointments with registration and color control.

Marc Muench: Now Dad and I take control over the entire process. We don't have to rely on someone else's interpretation of our transparency anymore.

David Muench: We can also improve our photography, but not to the point of faking anything with elements or colors that weren't there. It's all very exciting; the potential is tremendous. Ansel Adams would have loved having this much control. He probably would have worked in color!

Outdoor Photographer: How do you toe that line between "reality" and imagination?

David Muench: By making sure we recreate only what we saw.

Marc Muench: You set personal limits. You don't change the geography. You recreate what the transparency helps you remember you saw.

David Muench: I love the blue cast from reflecting sky levels at early morning and the brilliant colors of the sun's trajectory. But so often, the transparency doesn't deliver the full range of what your eye saw. And reproduction throws it off further. So you actually rediscover things in the digital process that were missed in the transparency.

Marc Muench: Dad and I have spent a long time studying nature, looking at casts and subtleties. People who haven't been observing nature that way don't recognize all the subtleties.

David Muench: We maintain our own level of taste, which includes being honest about the subject, its colors, tones and such. There are some very hazy lines about what visual reality is anyway.

Outdoor Photographer: Marc, give us a quick tour of the Muench digital lab?

Marc Muench: First, we drum scan our transparencies on an ICG vertical drum scanner, which is smaller and faster than traditional drum scanners. A 4x5 scan takes five minutes instead of the typical 20 minutes. Tom Dietrich, our digital imaging wizard, opens the image file on one of two Macintosh G4 workstations—we have a 400 MHz and 500 MHz, with calibrated monitors—to verify the scans were good. Then we send it through our MicroNet FibreFlex optic cable network to the Genesis RAID storage system.

Outdoor Photographer: Which has its own air-conditioned....

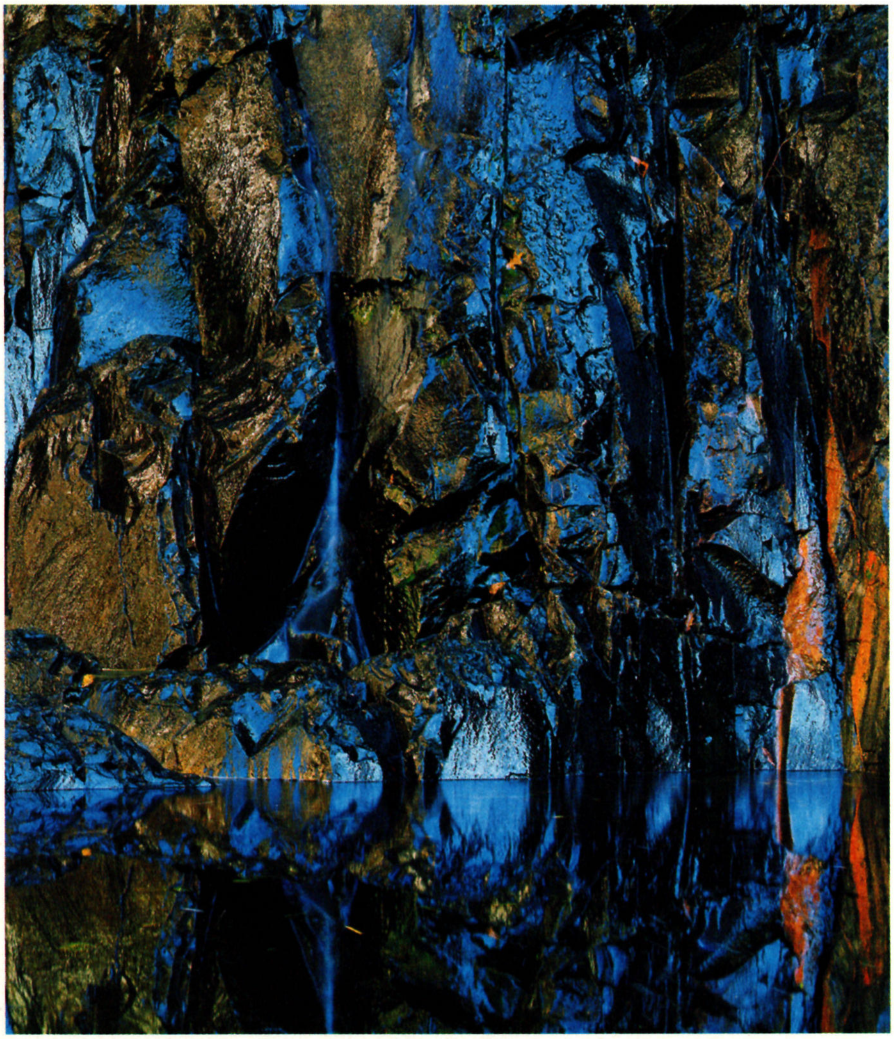
Marc Muench: ...closet! Yeah, the RAID needs a cool room. It has 350 gigabytes of hard drive storage. Once images are successfully retouched, then they're placed in a folder marked "Ready to archive." We color correct, mask and perfect the image before placing it in the final folder marked "Archived images." We back up everything on an ADIC tape storage library and store it in a vault for safety. Then we throw away the transparency.

Outdoor Photographer: How big is your typical scan?

Marc Muench: A 4x5 image is 20x24-inches with a resolution of 315 dots per inch, which yields a 150 MB file.

Outdoor Photographer: That's big.

Marc Muench: We used to make 250 MB files, which gave us a 40x50-inch print. But it seemed like overkill: We wouldn't use most of them for so large a print. The 150 MB file is a happy medium, with enough information to scale up, using software interpolation, to larger sizes.



LEFT: A spring-soaked canyon wall reflects blue sky in Big Bend National Park, Texas. RIGHT: A long exposure gives the water of Mossbray Falls near California's Mount Shasta an ethereal look.
BOTH: Linhof Technika 4x5, Gitzo Mountaineer tripod with Linhof ballhead, Fujichrome Velvia; BIG BEND: 75mm Rodenstock Super Angulon, FALLS: 500mm Nikkor

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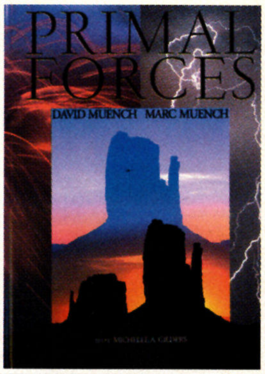
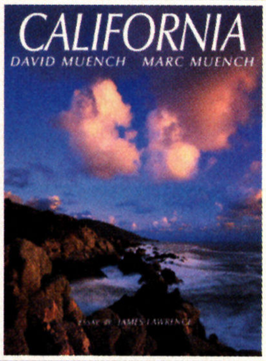


PRIMAL FORCES AT WORK

Several of the more adventurous David Muench images in *Primal Forces* involve multiple-exposure images. Today's 35mm SLR cameras make multiple in-camera exposures a breeze. With a 4x5 view camera, Muench still does it the old-fashioned way: one exposure at a time, with a certain amount of guesswork folded into decades-long intuition.

"I did some by accident in the 1970s," says Muench. "Then I deliberately started placing elements together. I suppose I might be able to do the same thing digitally, but I don't want to know that. I prefer to tie them together in my head."

A perfect example of double-exposure nuance and thematic impact is Muench's primary cover shot for *Primal Forces*. In the sunrise sky above and seemingly behind the black drama of two Monument Valley silhouettes floats a larger, ghostly blue-gray-magenta silhouette of one of the buttes. "I shot them half an hour apart, one before the sun rose, the other just after," he says.



Muench's first exposure typically compensates for subsequent exposures. "Most of the time, I'll underexpose one *f*-stop for a double exposure, one and a half for three exposures and so on. Then, I'll remove the film sheet, band it and attach a card that has notes about orientation and location of scene elements to help me remember what's there when I'm ready to make the next exposure.

"With one stop under, the dark areas are totally devoid of tone or color, so I can usually make the second exposure normally. I generally want one image to be a little more emphasized than the other. But I might experiment with half or three-quarter exposures because you never know what it will look like until you get the film back. It's a lot of fun. The tones from each exposure interact with often surprising results."

Outdoor Photographer: What's the ticket for all this technical opulence?

Marc Muench: It's a large investment spent over the last three years. We're a beta site for Genesis and one of the first installations of its FibreFlex fiber optic network.

Outdoor Photographer: How many images have you scanned so far?

Marc Muench: About a thousand. Using a commercial lab for the usual $100 per large-format drum scan, we'd have spent $100,000 by now. Our goal is to digitize a huge portion of our images onto the Website so customers can find what they need. Right now, people still call directly for submissions of our original transparencies. That's always been the risky part. Once it's all digitized, it will be much faster—and safer.

(Bonnie Muench, David's wife, has joined the conversation.)

Outdoor Photographer: Bonnie, are you satisfied with the way your designs for California and* Primal Forces *turned out?

Bonnie Muench: Especially with *Primal Forces*. It was wonderful to work with shapes and photographs without having to plan in all sorts of text and words for each page. I like to make a nice clean presentation of their work. There's usually a debate with publishers about whether to put image information in the back; they prefer it on the page. I take it as a challenge to solve their needs and end up with something we can all feel good about.

Outdoor Photographer: The collaborative process can be tough with so many creative viewpoints. You're a close-knit family that works together daily on everything. How do you do it?

(Cont'd on page 125)

Tokina

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The Richest Wildlife PHOTO CONTEST

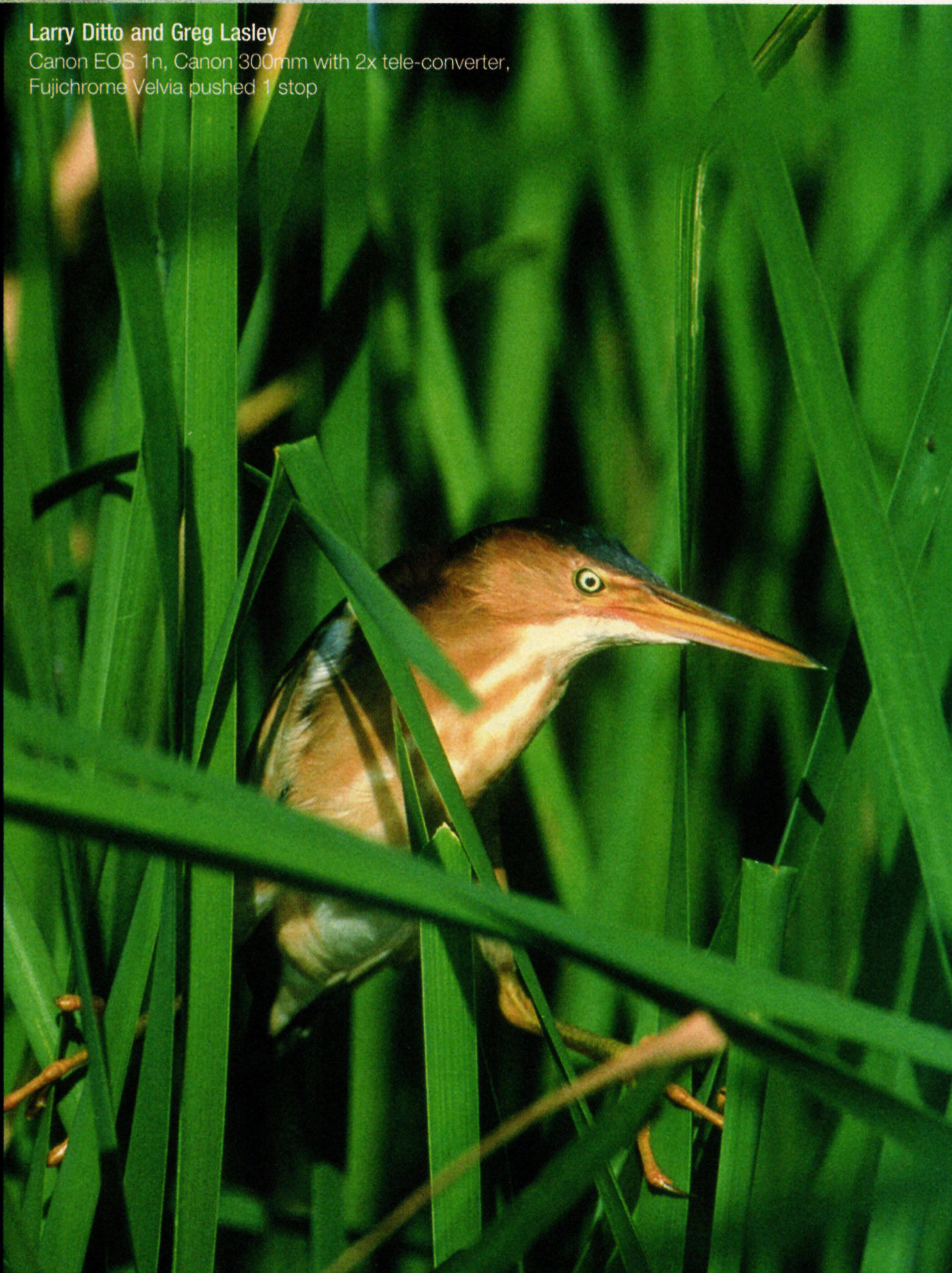
The Valley Land Fund Photo Contest provides riches of several types for participating photographers

By David Welling

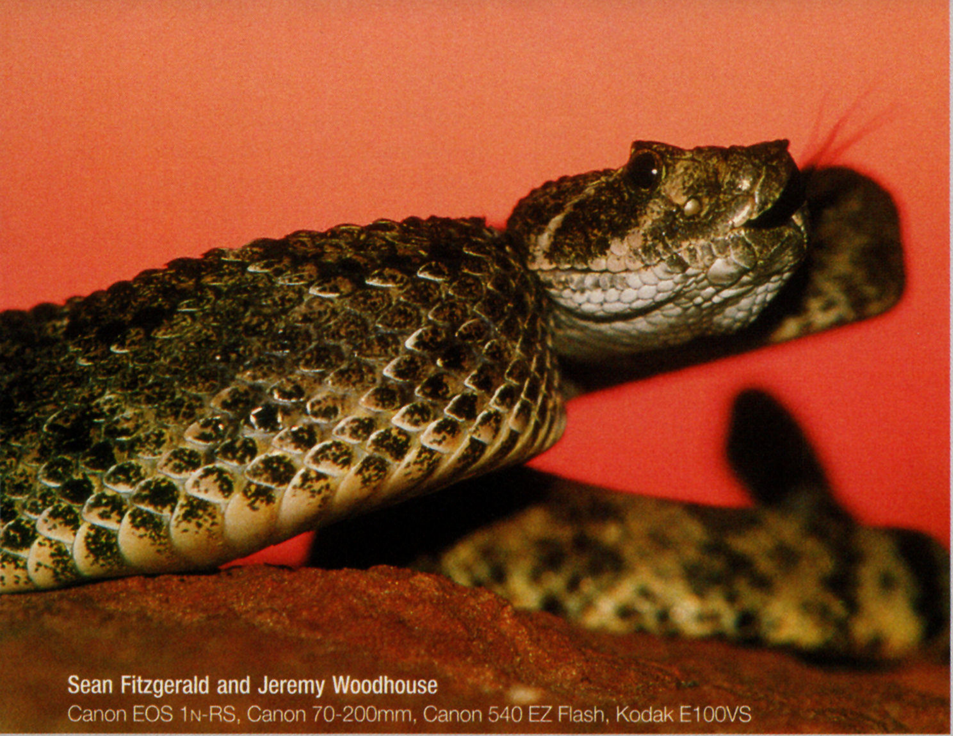
Would you face winds strong enough to embed sand in camera lenses, suffer through violent rain squalls and endure 100-degree heat and humidity for up to six months just for the photos? Well, this year's participating photographers in the biannual Valley Land Fund Photo Contest did just that on south Texas ranches.

Not only is this the richest wildlife photography contest in the world with $130,000 in prize money, but the contest also provides a photographer a rare opportunity to photograph on private lands that feature many unique species of wildlife and tremendous biodiversity. Several of these species are found nowhere else in the United States.

Each of this year's grand prize winners spent well over 100 days on these ranches photographing a range of wildlife that boggles the mind. Challenged by ticks, Texas-size mosquitoes and cactus plants that attack without warning, the five grand prize winners, and 119 other wildlife photographers, joined with 89 ranch owners to compile the 7,500 images that were submitted in this year's contest. The portfolio shown here and the stories behind the images are representative of the final 250 winning photos.



Larry Ditto and Greg Lasley
Canon EOS 1n, Canon 300mm with 2x tele-converter, Fujichrome Velvia pushed 1 stop

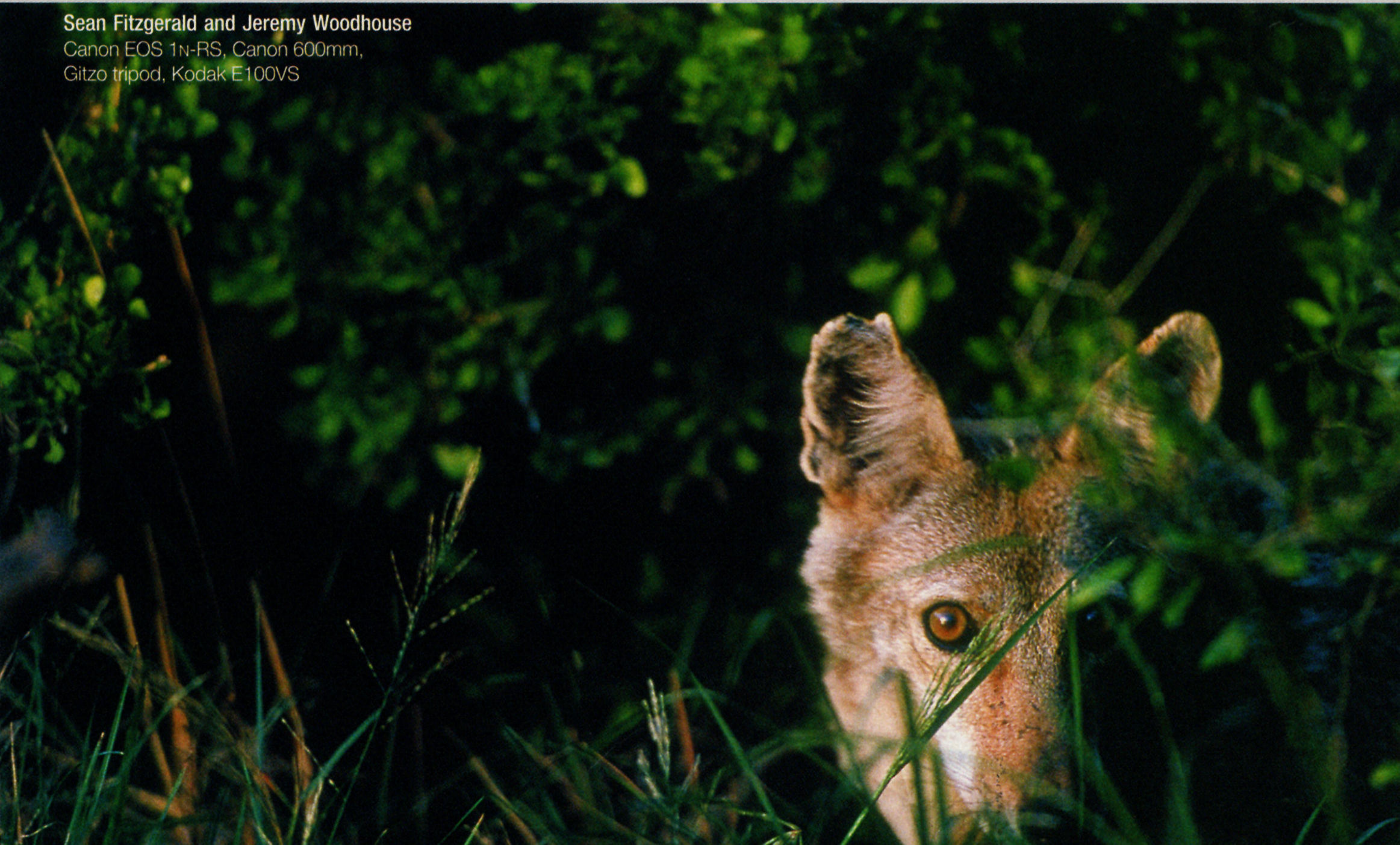


Sean Fitzgerald and Jeremy Woodhouse
Canon EOS 1N-RS, Canon 70-200mm, Canon 540 EZ Flash, Kodak E100VS

Larry Ditto and Greg Lasley, this year's first grand prize winners, chose a 9,000-acre property and were stunned by its biodiversity. Larry spent 11 years as the resident wildlife biologist at Santa Ana National Wildlife Refuge in south Texas and his intimate knowledge of the wildlife and habitats of the area proved extremely helpful. Greg's photo of a least bittern in reeds is an example of the work involved in this contest. After spending hours in a float blind in a tepid pond, Greg noticed this secretive bird hiding in the reeds. Cautiously positioning his blind and camera equipment near the bittern, he was able to capture a beautiful subject in soft, evening light.

Sean Fitzgerald and Jeremy Woodhouse have photographed for a number of years and they participated as a team in this contest, capturing the third grand prize. Sean and Jeremy chose a 3,000-acre ranch with natural water holes and a wide range of habitats and wildlife. Sean's photograph of a Western diamondback rattlesnake at sunset involved luck and quick preparation. Sean found the snake as the evening light was fading. Quickly positioning himself flat on the ground (but at a safe distance from the rattler), he captured the scene using the fading light to provide a beautiful background. His subtle use of flash to make the snake a prominent point of the photo didn't detract from the pastel background.

Sean's photo of the coyote peering out from the brush was also a serendipitous event. Hours spent in a blind at a small water hole finally paid off when this coyote cautiously came out of the brush at dusk to drink. As the coyote first peered through the brush, Sean triggered the camera, causing the animal to look directly at the blind. He was able to fire off a few more shots before the coyote disappeared.



Sean Fitzgerald and Jeremy Woodhouse
Canon EOS 1N-RS, Canon 600mm,
Gitzo tripod, Kodak E100VS

Tom Urban
Canon F1, Canon 400mm, Gitzo tripod, Fujichrome Velvia

Tom Urban is a wildlife biologist who has managed one of the camps on the King Ranch, the largest private ranch in the United States, for 22 years. He has seen an unbelievable variety of wildlife during his tenure and has seen introduced exotic species, like Nilgia antelope and feral hogs, severely impact the resident native wildlife. Tom has photographed wildlife for 25 years and was this year's fifth grand prize winner.

Having an intimate knowledge of the land and the wildlife helped him preconceive his photo of a white-tailed deer at sunset. For several days, Tom visited a specific site, knowing the deer often congregate there at sunset. He was rewarded with a beautiful sunset to silhouette this spectacular deer.

Ralph Paonessa came from California to participate in the contest. Ralph chose a biologically diverse, 4,000-acre ranch owned by another very supportive landowner. His photo of a buff-bellied hummingbird in flight was very special. This species is unique to south Texas and Ralph did considerable planning and preparation to capture this winner. He provided feeders for the hummingbirds to acclimate them to a specific area where he set up four strobes to illuminate the bird and four to illuminate the background. He was able to capture the bird in flight, yet provide a natural look to the background.

Ralph Paonessa
Canon EOS 3, Canon 70-200mm with 1.4X teleconverter, Fujichrome Velvia

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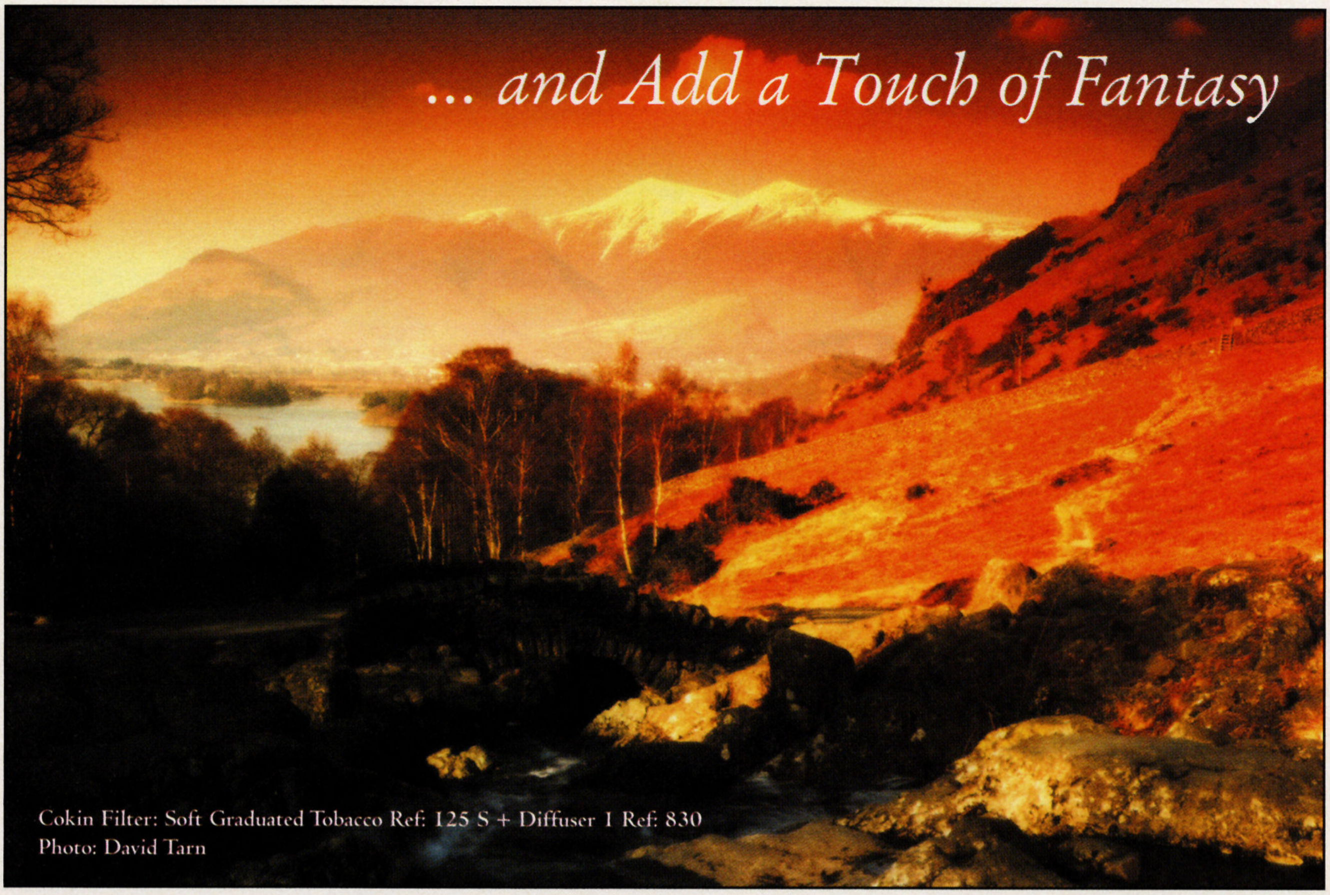

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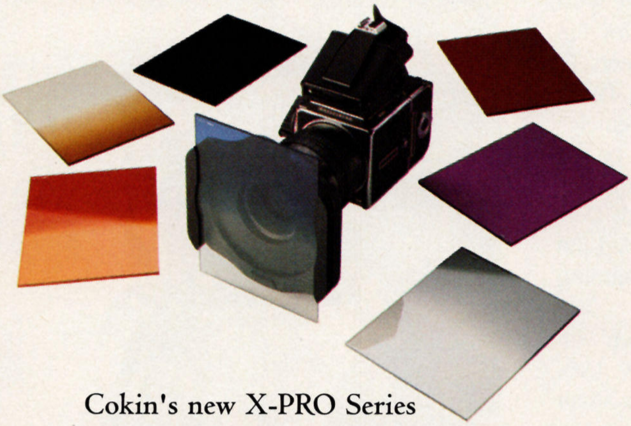

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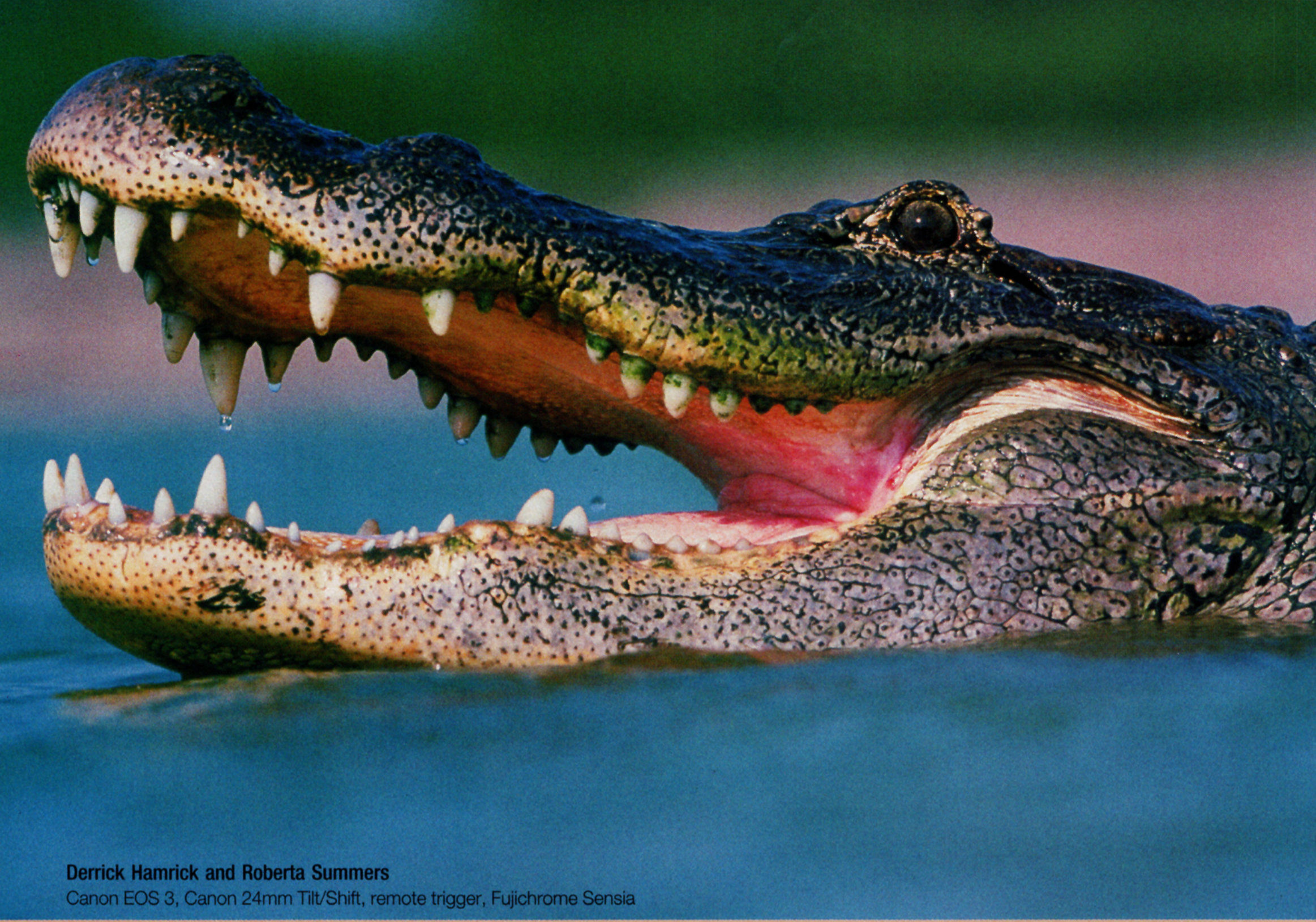
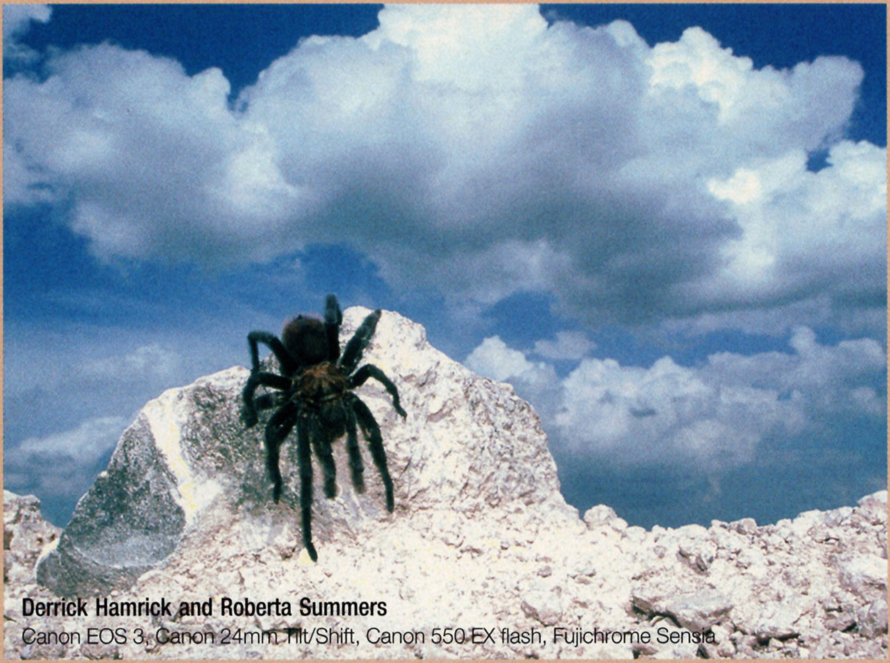


Derrick Hamrick and Roberta Summers
Canon EOS 3, Canon 24mm Tilt/Shift, remote trigger, Fujichrome Sensia



Derrick Hamrick and Roberta Summers
Canon EOS 3, Canon 24mm Tilt/Shift, Canon 550 EX flash, Fujichrome Sensia

Derrick Hamrick and Roberta Summers were this year's fourth grand prize winners. They also won the prize for the most disasters of all photographers in the contest. They drove to south Texas from Raleigh, N.C., and their vehicles broke down on the trip to Texas, on the trip home and while photographing during the contest. In addition, one of Derrick's new Canon cameras decided the heat was too much and went swimming in a water hole.

Derrick chose a 60,000-acre ranch with great species and habitat diversity. Derrick's photo of the tarantula on a small group of rocks was the result of conceptualizing a photo and finding an opportunity to capture the concept. Finding a tarantula near some caliche, he slowly moved it into position on these rocks. Using a Canon camera and a 24mm tilt/shift lens to maximize depth of field, he was able to capture a fascinating creature at home in its environment.

The preparation for the photo of the alligator was much more involved. Derrick wanted to photograph this animal in its environment, so he needed to be fairly close with a wide-angle lens for the necessary depth of field. Since approaching an alligator or other dangerous wildlife can be hazardous to your health, Derrick devised a floating, remote platform for his camera equipment to capture the alligator in its watery home. By testing and estimating distances prior to taking the photo, he was able to determine when to remotely trigger the camera with his Pocket Wizard for best results.

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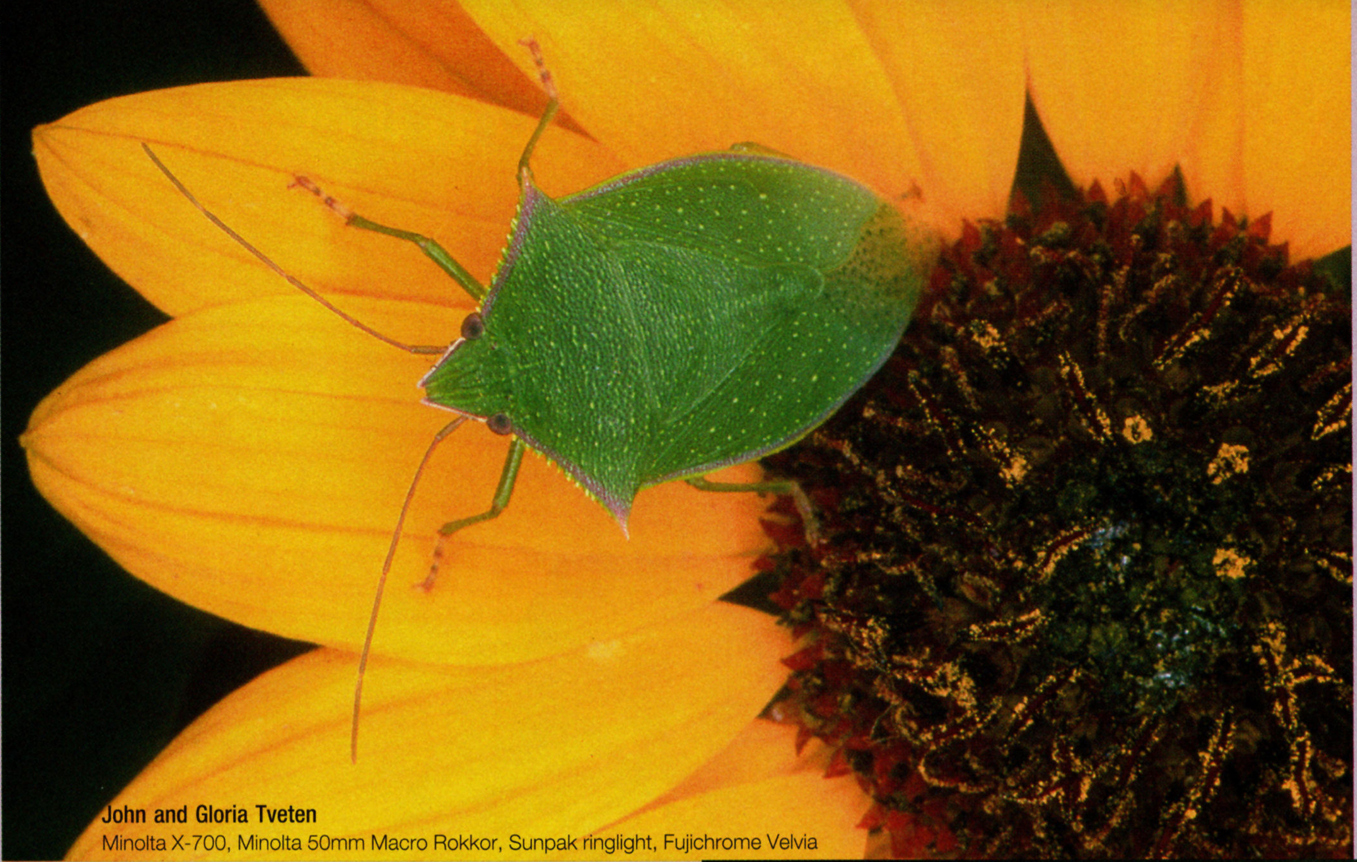

John and Gloria Tveten
Minolta X-700, Minolta 50mm Macro Rokkor, Sunpak ringlight, Fujichrome Velvia

John and Gloria Tveten are south Texas residents. John has been photographing birds, insects and wildflowers for more than 27 years and has published books on south Texas wildlife. This was John's first contest, and he and his wife selected a habitat-rich, 40-acre property. His efforts proved you don't have to photograph on the biggest ranches to win. John had envisioned a photo of a colorful insect on one of the many bright wildflowers growing profusely throughout the property. Preplanning paid off with a beautiful photo of a green stink bug on a common sunflower.

The people who organize the Valley Land Fund Photo Contest expend tremendous effort to bring photographers and landowners together to photograph a broad range of species and their habitats. By capturing many of these species on film, this very special contest provides a unique mechanism for protecting these wild animals and the environments they call home. The photographers win great prize money and compile an unprecedented body of wildlife photos. The landowners share equally in the prize money. But best of all, the wildlife wins. **OP**

The next *Valley Land Fund Photo Contest* will take place in 2002, with photographer sign-ups in 2001. Visit the Valley Land Fund Website at www.valleylandfund.com for other winning photos and details about future contests.

David Welling
Nikon F5s, Nikkor 500mm with TC-20AF 2X teleconverter, Nikon SB-28 Flash, Gitzo tripod, Fujichrome Velvia pushed 1 stop

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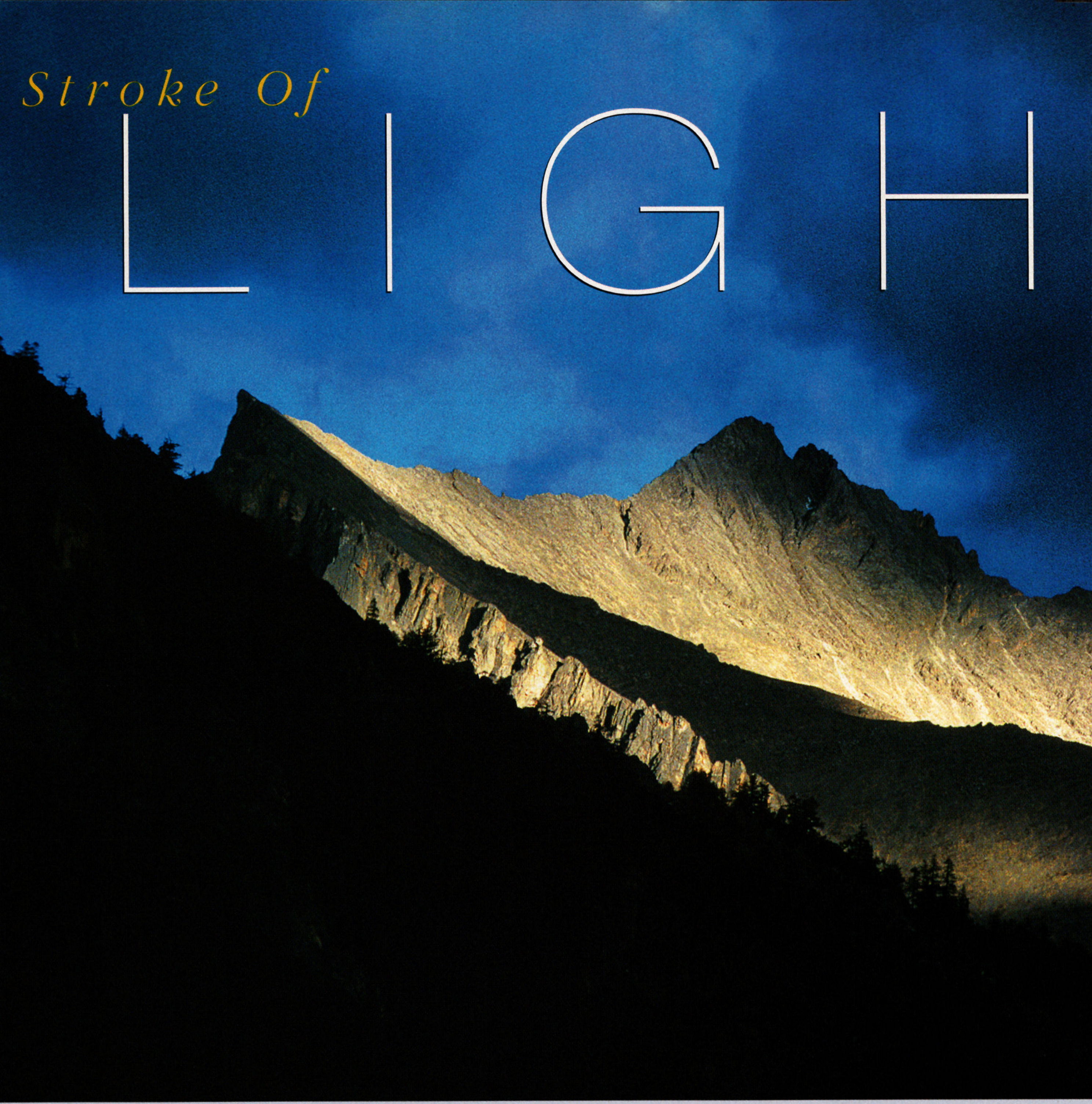
Stroke Of LIGH



Text And Photography By Yuan Li

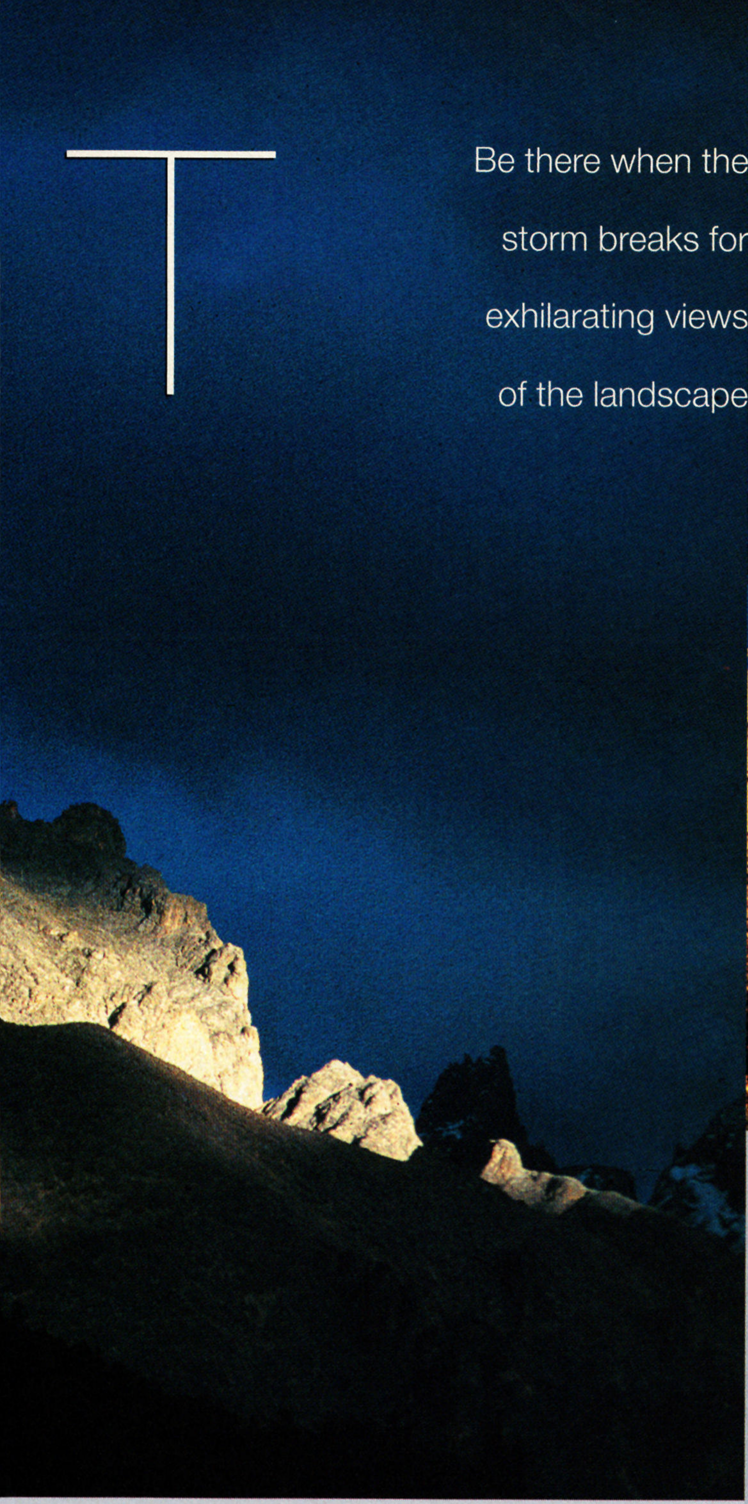
You know that light on a clear sunny day is good for photography, but for a more dramatic quality of light in your images, you might have better luck in stormy, inclement weather. Under these conditions, a simple ray of light breaking through the storm and striking the landscape can produce a magnificent scene. Protect yourself and your gear from the elements and wait for a break in the weather, and you may get the opportunity to capture a truly unique image.

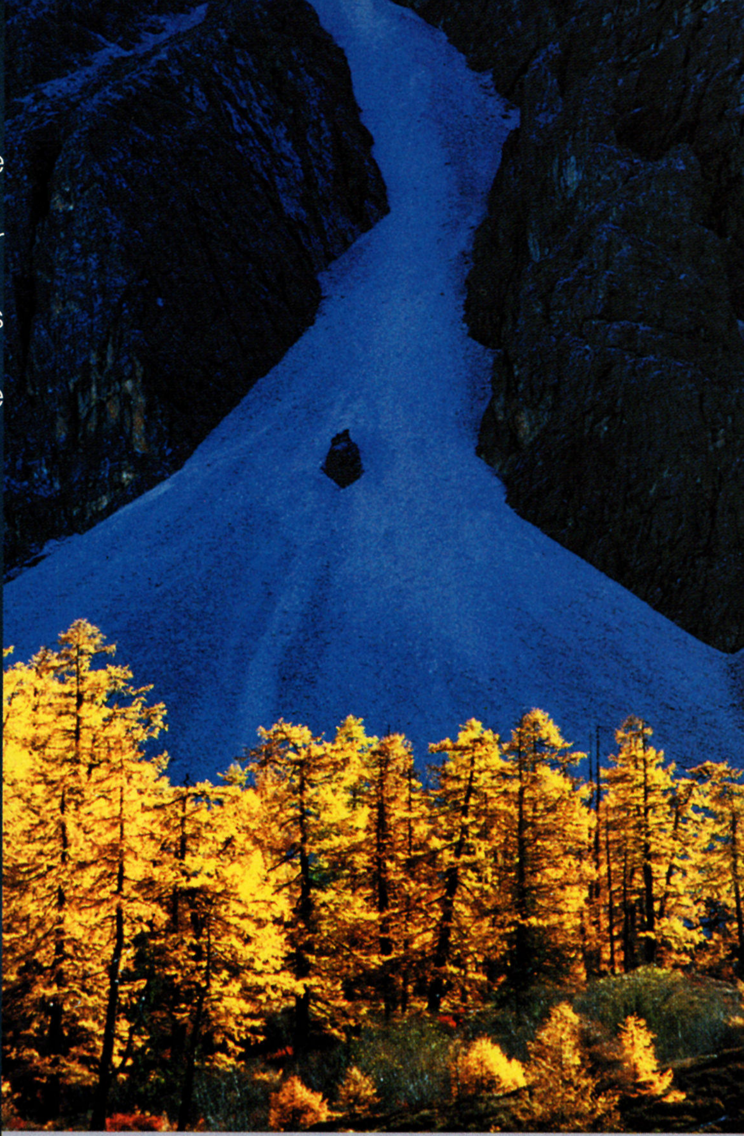
I've learned to appreciate what inclement weather can offer us as photographers. For me, bad weather is no longer a reason not to shoot, but instead an incentive. These images were all taken in China's southern mountains under generally dark, stormy skies. Had I stayed inside on such less-than-perfect days, I'd have missed each of these "enlightening" moments.

To maximize the qualities of the light in my photographs, I approach stormy weather with three principles in mind. First, I look for compositions that pose

T

Be there when the storm breaks for exhilarating views of the landscape





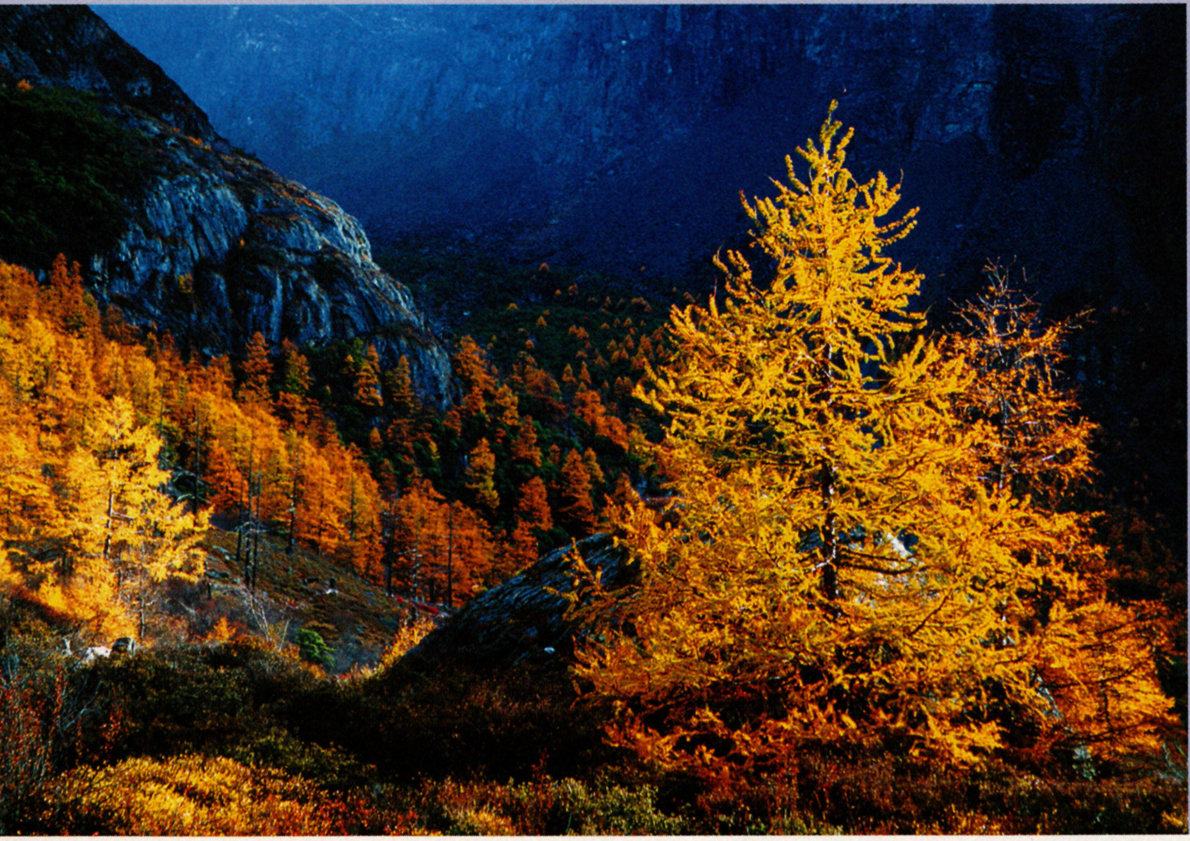
light against shadow to emphasize the contrast and drama of the environment. Second, I pay special attention to the graphic lines of the landscape revealed by this contrast to capture a natural rhythm in my images. Third, I remain alert to sudden shifts in light and shadow as the sun weaves through the clouds, composing my photographs in such a way as to emphasize this dynamic interplay.

LEFT: Scenes of majestic mountains against a breaking storm front are always visually captivating for me. Here, the hillside seemed to rejoice as light finally chased away the darkness. The lines of contrast highlight the wonderful, organic forms of this breathtaking location.

Canon EOS 1, Canon EF 80-200mm *f*/2.8 L, Fujichrome Sensia 100

ABOVE RIGHT: Rain and melting glacial snow form the shapely wash cooled by shadow. Lurking like a predator behind the luminous trees in the foreground, it served as a reminder that alluvial matter both buries and simultaneously nourishes vegetation. In this sense, the icy blue tones in the background created by the cloud cover contrast perfectly with the bright yellow warmth of the sunlit larches.

Canon EOS 1, Canon EF 300mm *f*/4 L, Fujichrome Sensia 100



Peak Experience

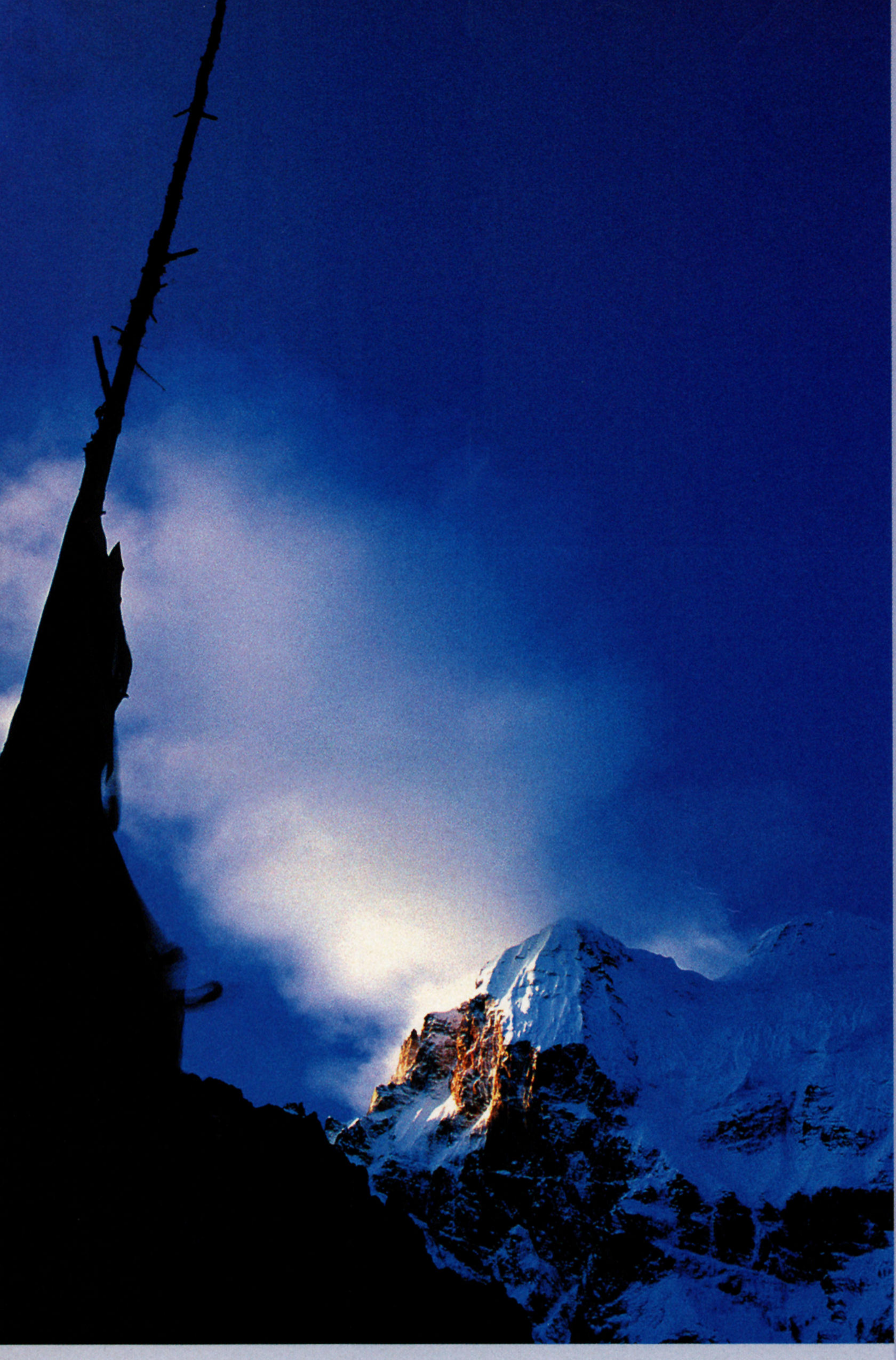
Three miles above sea level in Daocheng, thunderous forms and an interplay of light and shadow set the stage for dramatic landscapes

Nestled in the mountain range dividing Tibet and Sichuan in the south of China, the county of Daocheng is a magnificent territory, rising to peaks more than 20,000 feet high. Although slow to reach by modern transportation, the area has an irresistible appeal for explorers, natural scientists and photographers alike. Here, the land itself seems alive—mountain air moves clouds past snowy peaks, shifting the light as they pass in an unending rhythm. All of the photos in this article were taken from this rugged terrain.

I first heard of the area in 1996 when I met a member of the Chinese Academy of Sciences who had just returned from a botanical expedition in the region, which is rich with plant life. Western botanists have studied the species in this area for almost 100 years. But it wasn't the wildlife or vegetation that intrigued me. Instead, I was captivated by the quality of light here. As the shadows move across the valley, they create an illusion of waves pounding on the surrounding crags. Light and shadow transform the landscape over and over again, undulating tirelessly in a radiant symphony.

Daocheng can be reached from Kuming in Yunan or from Chengdu in Sichuan, the gateway cities in the southwestern part of China. Public transportation is available from these cities to Daocheng, although the routes aren't continuous and the journey may take a few days, depending on the availability of local services. Rudimentary hotel accommodations are available in town, but you may find yourself in a tent in some areas. Bringing a sleeping bag is advisable.

Although this area is not yet on the map with most travel agencies, there's one agency in Chengdu that specializes in making all the necessary arrangements. For more information, contact: Chengdu Glacier Travel Co., Wuhou East Street, Chengdu, China, telephone/fax: 86-28-559-2375.



ABOVE:* *A snowy peak greets the dawning sun. In the foreground, a shadowed prayer flag juts into the frame with sufficient strength to counterbalance the rich background. The two elements were united momentarily when a puff of cloud was blown into the frame.

Canon EOS 1, Canon EF 20-35mm *f*/2.8 L, Kodak Ektachrome 100 VS

PREVIOUS SPREAD, TOP LEFT:* *Light drizzle was falling on the valley, creating a thin mist. The weather was constantly changing, though, and suddenly, the sun broke through. Sunlight combined with the mist, creating a gradation of tonality from foreground to background and adding depth to the image. When composing this image, I was careful to emphasize the tree in the foreground, balanced by the sunlit slope that fades into the misty background.

Canon EOS 1, Canon EF 80-200mm *f*/2.8 L, Kodak Ektachrome 100 VS

TOP RIGHT:* *As evening approached, a cloud break near the western horizon allowed the sun to cut a path along this spectacular peak. The dynamic interplay of light and shadow, combined with the geographic forms of this rugged terrain, transformed the area into a visually and emotionally exhilarating scene.

Canon EOS 1, Canon EF 28-135mm *f*/3.5-5.6 IS, Fujichrome Sensia 100

BELOW RIGHT:* *A patch of cloud moved across the valley and darkened the hillside, drawing attention to the man-made worship-mount illuminated in the foreground. The overpowering shadows in this scene create a sense of isolation, underscoring both the solitude of this shrine in the wilderness and the magnificence of nature compared to the works of man.

Canon EOS 1, Canon EF 80-200mm *f*/2.8 L, Fujichrome Sensia 100

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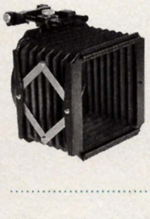

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a magic

Over the next year, solar activity will give us the best northern lights displays in a decade. Here's how to capture them on film

Text And Photography By Cary Anderson

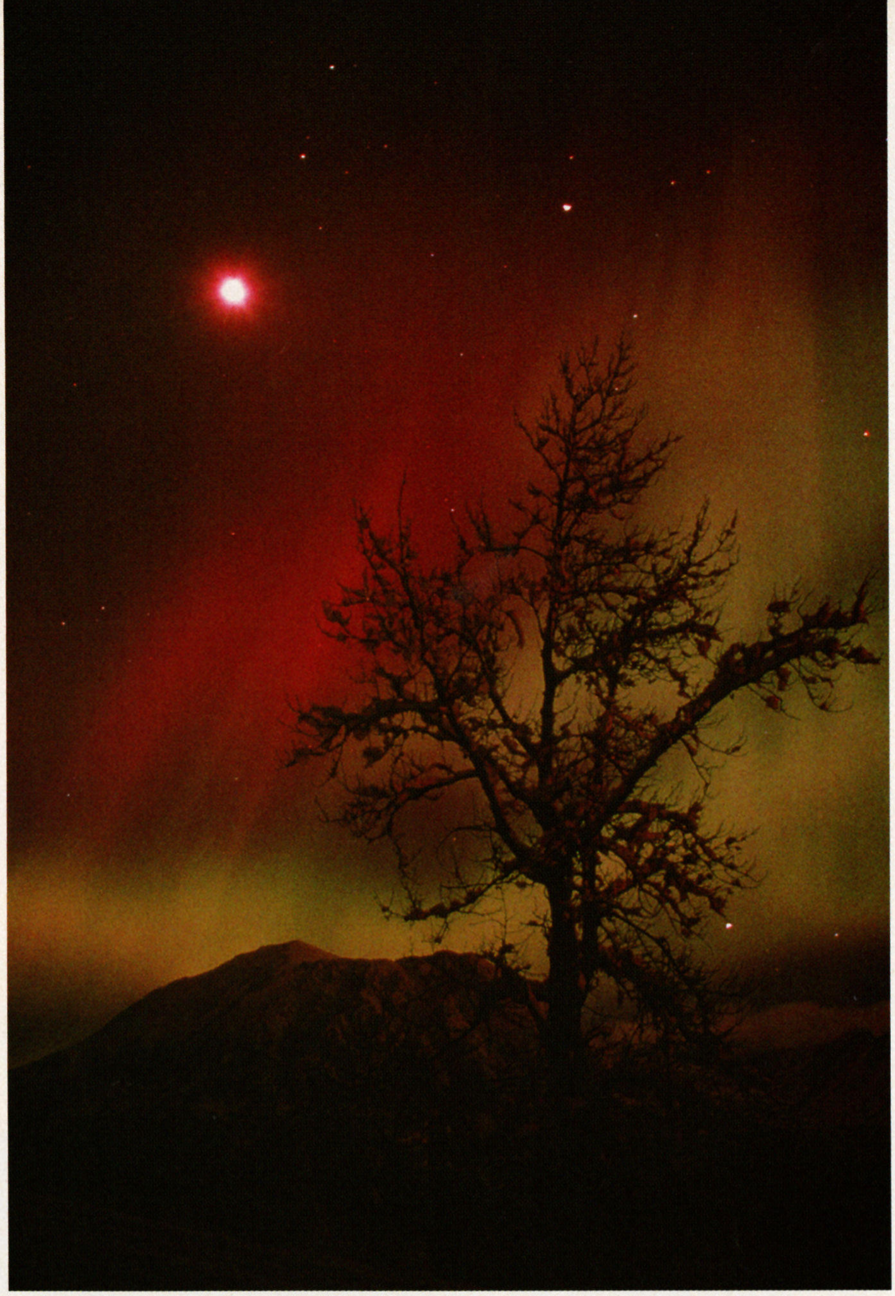
light show

Are you more patient than the average photographer? Are you able to leap tall snow berms, set up your tripod and frame your shot in a single bound? These qualities can be helpful when pursuing the aurora, but an incurable case of insomnia may be your best asset.

The aurora borealis, or northern lights, is strictly a nocturnal affair. Its origin, however, is the sun. Gigantic flares on the surface of the sun send electrically charged particles hurtling toward the Earth at speeds exceeding a million miles per hour. These soaring electrons, known collectively as the solar wind, collide with atoms and molecules in our planet's magnetic field. This collision triggers light-emitting photons to create an aurora.

The color of the aurora depends entirely on which gases in the upper atmosphere are struck by the solar wind. As energized particles rain down on the Earth's magnetic field, oxygen atoms at about 60 miles altitude emit the most common aurora color, green. High-altitude oxygen creates rare, red auroras. Nitrogen molecules are responsible for blues and purples. But you don't need to be a physicist or a professional photographer to shoot an aurora.

Recording the phenomenon on film is simple. If you own an SLR camera with a standard or wide-angle lens, a shutter-release cable and a tripod, you're technically ready to shoot an aurora. Anyone who has ever used the Bulb



As our sun reaches its peak of activity during the next year, it will be a great time for the aurora borealis, or northern lights. You can capture this beautiful and transitory display on film as far south as Texas on the right night. All you need are a camera, tripod and a lot of patience—a slight case of insomnia doesn't hurt, either.
ALL IMAGES: Nikon FM2, Nikkor lenses, Manfrotto tripod

setting on a manual camera to expose a frame of film for longer than a second has been adequately trained. Ditto, if you've used a computerized camera to control a multi-second exposure.

Exposure times for shooting an aurora will vary widely, depending on a handful of unique factors. No two auroras are the same. The color and intensity of an aurora can vary from minute to minute. It may range from a faint, barely discernable glow to a dazzling storm of eye-popping color. In fact, it will often brighten or dim during your exposure. A light meter is worthless under these circumstances.

Consider, too, that an aurora is typically an evolving shape. Some auroras slowly expand and contract without migration. Others writhe across the sky like a celestial snake. In fact, the northern lights can slither right out of your frame before you finish your exposure. I promised you that shooting the aurora would be "simple." I never said it would be easy. Some general guidelines, however, can be applied for best results.

An aurora exposure can range from 1 to 100 sec. or longer. Faster is better to maintain the integrity of the aurora as you saw it, but your equipment and film of choice will dictate your own results. I've experimented with a wide variety of film types ranging from Kodachrome 64 to Fujichrome 100/1000. I don't mind a little grain and sometimes I prefer it, but I think the super-fast films are a little too lumpy when pushed to the max. At the other end of the scale, it's only a mild exaggeration to say that the sun may rise before you can properly expose a frame of Fujichrome Velvia.

Since my first attempt at shooting auroras in 1985, my choices of film have varied widely, and still do. I shoot almost exclusively Kodak and Fuji films, but so many new emulsions have popped up during the past decade that I've yet to settle on a favorite. My best pictures have been made with 100-, 200- and 400-speed films or equivalent pushes. I usually expose 200-speed film at *f*/2.8 from 10 to 30 sec., but I'll hold the shutter open longer if the aurora appears dim. A ballpark exposure can be extrapolated for other film speeds and *f*-stop settings. Bracketing very widely is the name of the game when coaxing the aurora to stick to your film.

My equipment consists of a medium-weight Manfrotto tripod, a Nikon FM2, an F5 and several lenses, including a 20-35mm *f*/2.8 zoom, a 24mm, a 35mm *f*/2.8 and a 50mm *f*/1.2, all Nikkor. I think the FM2 body is well-suited for aurora shooting because the shutter still works when cold weather has completely sapped the battery. For battery-dependent cameras in cold weather, it's always a good idea to carry an extra set of batteries in a warm interior pocket. Once equipped, you'll need a dark, clear sky and the patience of a glacier.

Be prepared to wait. I've spent countless nights gulping hot, caffeinated beverages while staring with bloodshot eyes into the dark, only to watch dawn break without taking a single shot. Many times I've danced on the frosty tundra, not to rejoice, but to pump some warm blood into my half-frozen extremities. Even in Alaska, a colorful light show isn't guaranteed. Don't be discouraged, though. The odds of witnessing and photographing the aurora—even where you live—are set to improve dramatically.

In the year 2001, the sun is predicted to enter a phase known as "solar maximum," which occurs roughly every 11

(Cont'd on page 128)

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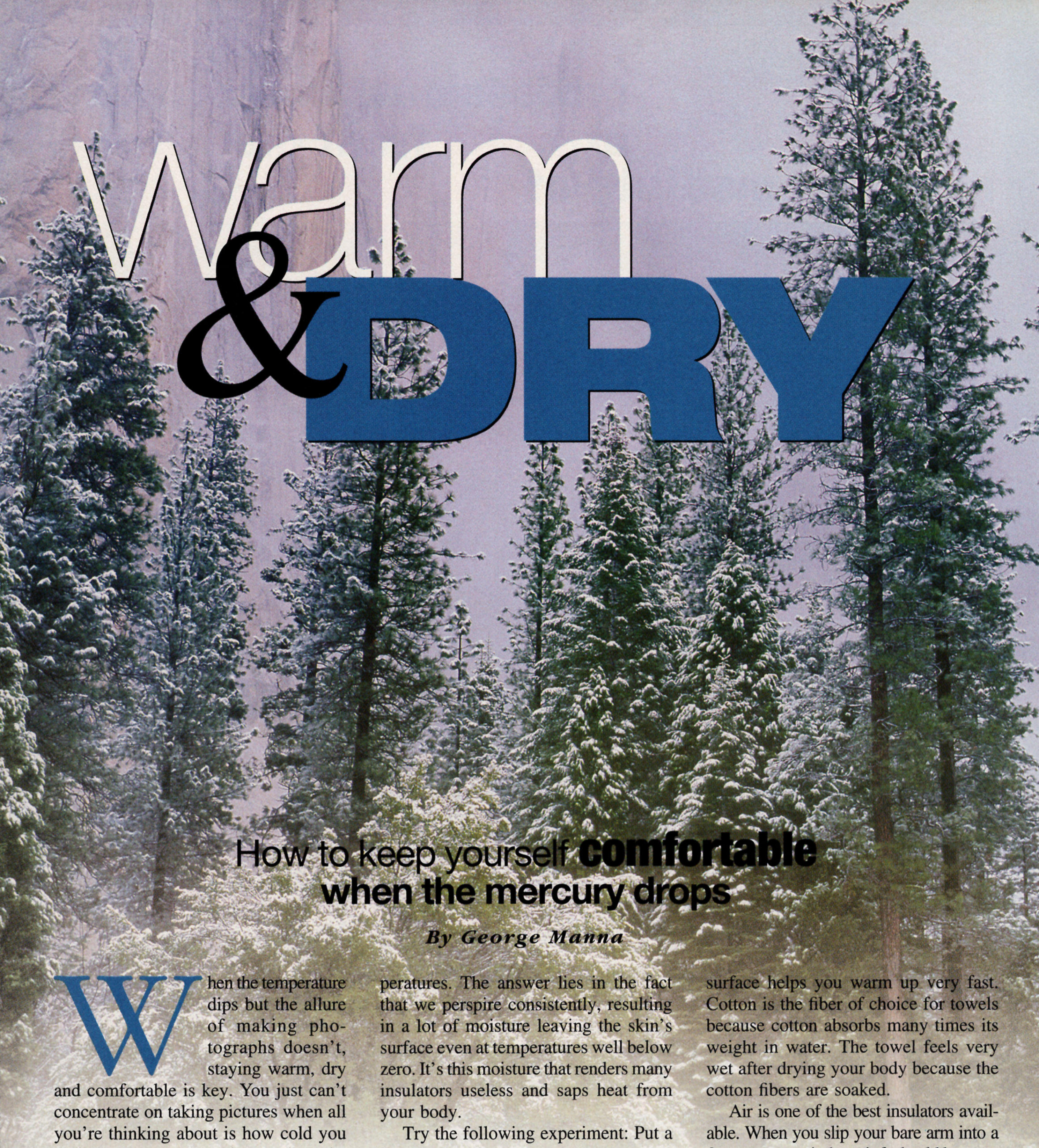


warm & DRY

How to keep yourself **comfortable** when the mercury drops

By George Manna

When the temperature dips but the allure of making photographs doesn't, staying warm, dry and comfortable is key. You just can't concentrate on taking pictures when all you're thinking about is how cold you feel. But you can learn how to beat the cold so you can get out and stay out taking pictures longer.

Why You Get Cold

In order to stay warm in inclement conditions, it's important to understand why you get cold. It's not because it's chilly outside—adequate insulating clothing will take care of cold ambient temperatures. The answer lies in the fact that we perspire consistently, resulting in a lot of moisture leaving the skin's surface even at temperatures well below zero. It's this moisture that renders many insulators useless and saps heat from your body.

Try the following experiment: Put a few drops of room-temperature water on the back of your hand and blow across it. As the water evaporates, your skin cools very fast. When you're in the outdoors, this phenomenon happens all over your body, so you can see why you can feel so cold.

A nice, thick towel can do a really good job of drying your body after a shower. Getting the water off your skin's surface helps you warm up very fast. Cotton is the fiber of choice for towels because cotton absorbs many times its weight in water. The towel feels very wet after drying your body because the cotton fibers are soaked.

Air is one of the best insulators available. When you slip your bare arm into a fuzzy sweater, it doesn't feel cold because the sweater has very little contact with your skin. The air spaces between the nap greatly limit heat transfer, which then keeps you warm. This explains why compressing insulators, which reduces air space, cuts down on insulation value.

You can use this knowledge to decide which fabrics and insulators will best keep you warm. Garments should be water-

Woman's Parka

Designed with the outdoor woman in mind, **L.L. Bean's Gore-Tex XCR Parka** has a rugged three-layer Gore-Tex membrane that offers the best in breathability and moisture resistance. It weighs only 1.25 pounds and includes a fully adjustable stowable hood and drawcord waist. List Price: $279.

Contact: L.L. Bean, (800) 809-7057, www.llbean.com.

Waterproof Breathable Pants

Taking up only a small space in your bag, **REI Gore-Tex® Pull-On Pants** offer lightweight and waterproof protection. The pants fit comfortably over insulation layers and can easily come on or off over boots by utilizing the pants' side zips. Estimated Street Price: $100.

Contact: REI, (800) 426-4840, www.rei.com.

Extreme Weather Wool Cap

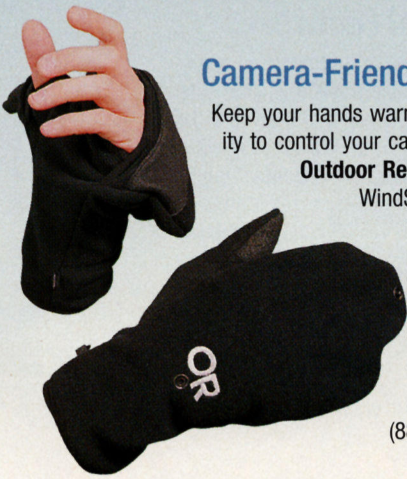
Remember to keep your head warm by wearing **Wigwam's Oslo Wool cap.** The cap contains a Gore-Tex membrane sandwiched between an outer wool shell and an acrylic liner. It will provide optimal warmth and comfort to your head in extreme cold and wet conditions. Estimated Street Price: $10.

Contact: Wigwam Mills, www.wigwam.com.

All-Weather Boots

For those rugged treks, consider wearing the **Vasque Fusion GTX walking boot.** It provides waterproof protection with a carefully designed Gore-Tex bootie, as well as a molded nylon shank for maximum arch support. List Price: $135.

Contact: Vasque, (800) 842-1301, www.vasque.com.



Camera-Friendly Gloves

Keep your hands warm without hampering your ability to control your camera with **Magic Mitts** from **Outdoor Research.** Made of fleece with a WindStopper membrane, these mitts will allow you to peel back the hand and thumb coverings when needed. The flaps are kept in place by snaps so they won't get in your way at a crucial moment. List Price: $38.

Contact: Outdoor Research, (888) 467-4327, www.orgear.com.

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proof from the outside, yet breathable from the inside. Breathability helps to avoid retaining water from your body's perspiration to maintain a lot of dead air space.

Fabrics

Here's a variety of materials and their insulation characteristics.

Cotton: Forget it. Remember the towel—it literally filled its air spaces with water and was soaked. That soaking wet surface would be against your skin, sapping your body heat. In fact, if a person with hypothermia is wearing damp cotton, the first thing rescuers are trained to do is remove it (including cotton underwear). Your naked body has a higher chance of survival than your body in damp cotton in hypothermic conditions!

Wool: It's good, and it has been used for centuries. It carries moisture to its core away from your skin and retains about 50 percent of its insulation value, even when wet. But it has to be dried periodically. For those preferring natural fibers to synthetic ones, the limitations of wool may be outweighed by the fact that it comes from sheep. It certainly isn't windproof, but it breathes well. Combined with a waterproof, breathable shell, it can keep you plenty warm in the field.

Fleece: Fleece is a generic name. The best-known brand is PolarTec: It's spun polyester that retains only five percent of its weight in water, retains 90 percent of its insulation when wet, and resists compression to retain dead air even under your body weight. It's hydrophobic, meaning it wicks moisture away from your skin to the outer ends of the fibers, where it can evaporate into the air without using body heat. The only limitation of this fabric is that wind goes through it. This can be alleviated with a breathable, waterproof shell.

Primaloft: Another insulating fabric that has excellent characteristics relative to water management, Primaloft is also highly compressible.

Layering

You're now ready to outfit yourself with clothing that will truly keep you

Lightweight Jacket

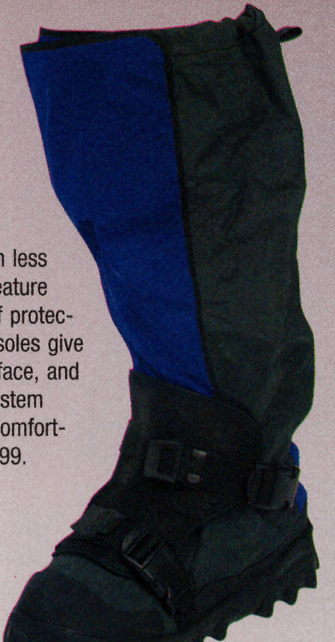
A jacket doesn't have be to heavy and bulky to resist water and wind. **Columbia Sportswear's Titanium Men in Motion Parka** is made with fully seam-sealed construction, ensuring a reliable waterproof and windproof design. The parka includes water-resistant zippers, a hidden security pocket and underarm vents. List Price: $26.

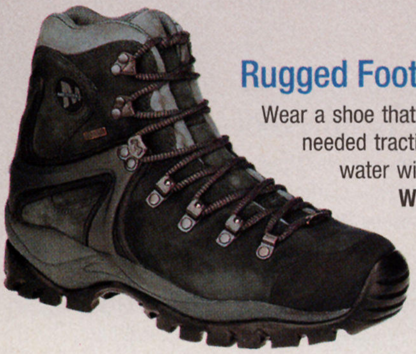
Contact: Columbia Sportswear, (800) 547-8066, www.columbia.com.

Inexpensive Footwear

Get inexpensive protection for your feet with **N.E.O.S. Blazer overshoes.** The boots weigh less than two pounds and feature 20 inches of waterproof protection. The Vibram Ninja soles give you traction on any surface, and the double-strapping system ensures a secure and comfortable fit. List Price: $84.99.

Contact: N.E.O.S., (888) 289-6367, www.overshoe.com.





Rugged Footwear

Wear a shoe that provides much-needed traction and resistance to water with **Merrell's Guide WaterProof hiking boots.** They're made from waterproof Nubuck leather and include full support and cushioning for optimal comfort at a weight of little more than three pounds. List Price: $150.

Contact: Merrell, (888) 637-7001, www.merrellboot.com.

Wind-Resistant T-Shirts

Put on a T-shirt that will serve as a wind-resistant shell and keep your skin dry and warm. **The Mountain Hardwear Transition T's** use a breathable WindStopper membrane and two soft, moisture-dispersing layers of knit to eliminate moisture absorption by the shirt, keeping you comfortable and dry. List Price: $140.

Contact: Mountain Hardwear, (510) 558-3000, www.mountainhardwear.com.

warm. Starting with underwear, look for expedition-weight long johns and an expedition-weight, zipper-tee neck from PolarTec. These are available under their own trade names from a variety of manufacturers. Polyester glove liners and CoolMax (polyester) liner socks should round out your first layer.

Your middle layer should consist of midweight (PolarTec 200) pants and top. I favor the zipper- or snap-tee neck design for the top. Heavyweight (PolarTec 300) knee-length socks round out this layer.

Your outer layer should consist of heavyweight (PolarTec 300), full-length, zip-sided pants and zipper jacket. These can be easily removed when getting into a warm vehicle or as the day warms up. Round out your outer layer with heavyweight (PolarTec 300) mittens, a heavyweight (PolarTec 300) hat, a midweight (PolarTec 200) neck gaiter and boots (rubber bottoms, leather tops)—good for -40 degrees F.

In order to stand on ice and snow for hours without getting cold feet, I find it necessary to add a piece of ⅜-inch-thick, closed-cell foam, the kind used as ground insulation by backpackers, in the sole of the boot between the boot and the boot liner. When I'm going a fair distance from the protection of my car in winter, I also carry a Primaloft parka rated to -10 degrees F.

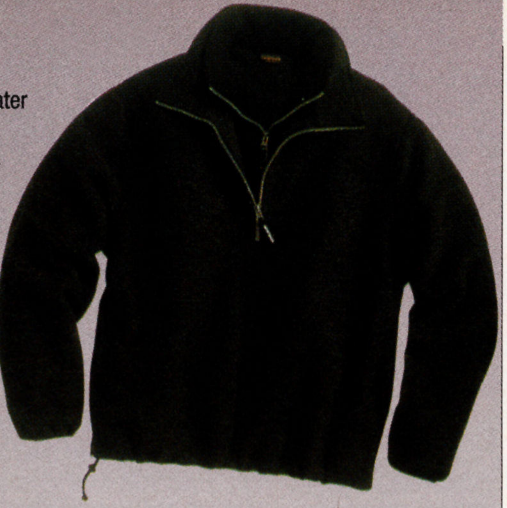
Your windproofing layer is your final layer. Until some of the newer fabrics are proven, I stick with what I know works. I prefer garments made with a Gore-Tex® membrane: pants, mittens and jacket with a hood. Garments that incorporate Gore-Tex membranes breathe well, but if you're overloading it with a lot of perspiration, simply use the zippers to vent it or temporarily remove it. When you purchase your layers, try them on. Each layer has to fit over the other without binding or compressing. Generally, I get each outer layer one size larger than the previous layer. Make sure that nothing is tight, as this will limit your circulation and compress the dead air space.

If your feet perspire excessively, you'll stay warmer if you use a trick

Comfortable Pullover

Wear classic styling with protection from water and wind with the **Woolrich Avalanche Pullover.** The wool is manufactured using a special technique that results in tighter fabric construction. It provides comfort in both warm and cold weather conditions by creating a natural barrier against the elements. List Price: $150.

Contact: Woolrich, (800) 995-1299, www.woolrich.com.



Affordable Protection

The **Marmot PreCip jacket** offers waterproof protection at a very reasonable price. For less than $100, the jacket includes a knit-lined chin guard, an attached hood and double-pull underarm ventilating zips. It also offers two outside weatherproof zippered pockets and an inside zippered pocket that can be used as a self-contained stuff sack. List Price: $99.

Contact: Marmot, (707) 544-4590, www.marmot.com.

Water-Resistant Socks

A full day of hiking with an assortment of photo gear requires maximum foot comfort. **SealSkinz over-the-calf socks** will not only keep your feet dry, but with their seamless construction, will prevent blisters and chafing from developing after a rigorous day in the field. The stretch-to-fit fabric is made of a special Moisture Vapor Transpiration (MVT) fabric to ensure dryness. List Price: $35.95.

Contact: SealSkinz, (800) 868-2629, www.danalco.com.

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often used by the snowmakers on the ski mountains: They spray their feet, especially the soles, with an anti-perspirant several times a week from October through April. It takes more than one application for this to be effective.

What about chemical hand and foot warmers? Hand warmers are helpful after taking off your mittens to work your camera. You can easily work your camera with your liner gloves on. Don't completely depend on these chemical warmers, however—be certain that your clothing is adequate for an emergency if one should arise.

You can stay very comfortable and warm in this clothing. The layers don't bind and are amazingly lightweight and comfortable. Even if you should fall into water, you'll be protected—simply shake the water from the outer layers and squeeze the inner layers against your body to remove excess water, and you'll have about 90 percent of the original insulation value. PolarTec is virtually indestructible; easily washed and dried, it will last a lifetime. The investment is more than worth it.

In The Field

It has been the experience of Judy, my wife and fellow photographer, and me that we find we always need to wear insulated boots, socks and underwear, as well as liner gloves and mid-

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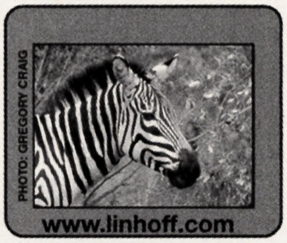

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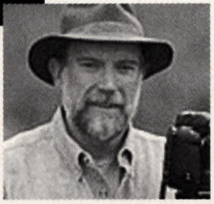

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Stowable Jacket

Be prepared for extreme weather with the **Ether Jacket** from **Patagonia.** Made from nylon fabrics bonded to a Gore-Tex PacLite membrane, the jacket is treated with a durable water-repellent finish to ensure that you remain warm and dry. It packs smaller than similar shell-type jackets and remains supple even under freezing conditions. List Price: $375.

Contact: Patagonia, (800) 638-6464, www.patagonia.com.

Heavy-Duty Wool Sweater

Enjoy warmth and comfort with **Filson's Guide Sweater.** It's made of heavyweight virgin wool and provides natural water repellence with its tightly knit yarns. The sweater will retain body warmth even when wet. List Price: $163.

Contact: C.C. Filson, (800) 624-0201, www.filson.com.

ReviveX

Most waterproof fabrics, whether for jacket, pants or hat, have a DWR finish (Durable Water Repellent). This is a coating that will make water bead up on its surface, rather than being absorbed into the fabric. Over time, that coating gets contaminated by dirt, oils and a variety of other elements. The contamination then causes the DWR to fail and, while you may not be wet, you'll feel like you're wet.

Key to maintaining the effectiveness of the DWR is washing your garments in mild detergent, then tumble-drying them in low heat. This last step is important as the heat produced by the dryer is what will restore the DWR's effectiveness. It's not only safe for all Gore-Tex products, but it's the best for maintaining the garment's ability to resist moisture.

Eventually, over time and with lots of wear, even washing will no longer restore a clothing's DWR, which calls for a product like **ReviveX—**it will restore a garment's DWR, and it's easy to use, even if the garment doesn't have a Gore membrane.

The simple care of your clothing will ensure hours of pleasurable and comfortable photography under those less-than-ideal conditions.

Contact: W.L. Gore & Associates, (800) 455-4184, www.gore.com.

weight pants when we're photographing in the cold. Whether we're climbing up a mile or so into the mountains when the temperature is in the single digits Fahrenheit to photograph or telemark skiing in a remote glacial cirque with our usual 30 to 50 pounds of equipment on our backs, we stay warm without any extra layers. Since much of one's body heat is lost through the head, we add or remove our hats to regulate body heat while climbing.

You may be tempted to wear your midweight top under the same conditions. Don't be fooled; when the temperature is below 20 degrees F, heavyweight layers are a must. We've stayed out in zero degrees F air temperatures with a wind chill well below zero for eight hours or more and stayed warm and dry wearing these clothes. We also wear wind protection if there's any breeze blowing at all. If it's very cold and we'll be standing quite still, such as when using a big lens on a tripod, we often put on our parkas.

It won't take long before you'll learn how to mix and match layers to remain comfortable in the cold. Remember that moisture management is the key to comfort, and comfort is the key to staying outdoors when the weather turns foul. **OP**

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How To Test Your Film

Try these simple procedures to choose the right film for

"Dear Outdoor Photographer editors,
I'm leaving tomorrow for a once-in-a-lifetime trip to Africa. I'll be taking part in a unique photo safari for a month. What film should I take?"

You can't imagine how many times a week we get a letter similar to this one here at *OP* Headquarters. Well, for everyone who wants to know exactly what film to use for every situation, we present this article. Through years of intensive data-gathering in the super-secret, high-tech labs at the underground lair of *OP* HQ, we've developed a rigorous set of procedures and techniques for proper testing and evaluation of film.

Okay—we don't really have an underground lair—at least not as far as you know—but we really do have some good advice on testing and evaluating your film. Armed with these techniques, you'll be empowered to make your own best decision about the perfect film for that once-in-a-lifetime trip. You'll be able to walk up to that smug, know-it-all, condescending guy at the film counter at the store and stare him down because you know *exactly* what film you want. You're in charge! And just think how popular you'll be at the next camera club meeting.

Here at our own version of Area 51 (Did you know that the spaceship that crashed in the New Mexico desert all those years ago was carrying plans for a really cool new film in addition to various revolutionary propulsion systems? The film was a super-high-speed, rich-color, no-grain, negative/slide convertible emulsion. There's even a rumor that the ship was actually brought down by a secret military division of the Eastman Kodak Company. It's true. I read it on the Internet), our secret lab gear and testing machines require exhaustive training to operate safely. The following tests, however, involve gear that most outdoor photographers already own. And the tests will only take you a few minutes to do. So remember, *do* try this at home.

The key to doing useful tests is consistency. Any kind of evaluative test is all about controlling as many of the vari-

FAR LEFT: Winter scenes often feature bright snow and may have dark shadows—in short, a high-contrast situation. To keep the whites from blowing out and the shadows from becoming a featureless void, a lower contrast film is in order. LEFT: The brilliant hues of fall often pose an interesting challenge. To get the most vibrant colors, a slight underexposure can be just the ticket. When you test your film, you'll be able to predict how much underexposure will bring the colors out the most. BELOW: Wildlife may have special considerations. The bird's dramatic plumage made for another high-contrast subject. Film that's tolerant to underexposure as well as overexposure can be your best friend when tracking critters.

Pentax ZX-7, Pentax lenses, Kodak Royal Gold 100 (SNOW) Fujichrome Provia 100 (FOLIAGE); BIRD: CANON EOS 1v, Canon 300mm, Fujifilm Sensia

every situation

Text And Photography By Christopher Robinson

ables as possible so that differences in the way the films look are attributable only to the characteristics of the films themselves. The first variable you can control is in the processing of your film. If you have a good local lab that does all of your stuff, good. If you don't, find one. A good lab is one that listens to what you have to say—one that's staffed by people who seem to understand something about photography. That lab will keep things on their end consistent. The chemicals will be fresh and clean and their equipment always in proper working order.

When I'm testing a new film, what I'm looking for is how the film will look in a variety of situations. I want to be able to accurately predict the film's qualities—basically color saturation, contrast and grain. My procedure for doing this is actually quite straightforward.

Color And Texture Testing

1 **Buy three new towels:** a red one, a blue one and a white one. They should be new towels so the colors haven't faded at all. I buy the cheapest ones I can find that still have good color.

2 On a sunny day at high noon, **lay the towels out next to one another**—red, white and blue.

3 **Load your camera with the film you want to test.**

4 With the camera set to manual exposure, **compose a shot with the towels filling the frame, meter the scene and take a picture at the exposure indicated by your camera.** When metering, adjust the shutter speed and aperture so that you're starting near the middle of your aperture range.

5 **Stop down three stops.** Take a picture. (By stopping down, I mean to "close down" the lens—toward 22. Opening up a ½-stop means to go toward 2.8. If you run out of aperture, simply adjust your shutter speed instead.)

6 **Open up a ½-stop and take a picture.**

7 **Open another ½-stop and take a picture.** Continue until you've gone three stops *over* your initial exposure (if you started at 1/125 sec. at *f*/8, you should end at 1/125 sec. at *f*/2.8).

8 **Repeat the procedure in "magic hour" light** (near the end of the day with the sun low on the horizon) **and again in the shade on a sunny day** (on the shady side of a house, for example).

9 **Finish the rolls with the Sharpness And Grain test at right.**

10 **Take the film to your trusty lab and have them process the rolls "normal."** If you're shooting slides, ask for them to come back unmounted.

ABOVE: Rich reds are tricky. Some films have trouble if you don't expose reds spot-on. Others do better with a bit of underexposure. In this case, the leaves were underexposed a half-stop to give them more depth. Nikon FM-2, Nikkor 60mm, Kodak E100SW

Evaluation

When you get the film back, spread the rolls out on a light table. Get your three towels and compare what you see to the colors of the towels. Notice what the colors look like at the normal exposure. Where do you lose texture in the red and blue? Where do you blow out the white? How saturated are the colors in sun versus shade versus magic hour? How much should you underexpose to increase saturation without losing texture? (You can see why it's important to use towels for the test. If you used colored paper or plastic cards, you couldn't evaluate the texture.) Do the colors get garish when they're over-saturated? At the normal exposure, do the colors match the actual towels in sun? How about in shade or at magic hour?

Once you've checked out a couple of different films, you can very quickly see how different films have their own distinct look. And you can see how adjusting your exposure in certain situations can help you to control the colors and texture in a scene. You can also see how the films behave in a variety of lighting conditions.

Sharpness And Grain

Sharpness and grain are also critical aspects of any film. Today's films are heads and shoulders above the emulsions that were available a few years ago, but there are still big differences. You can't control the film's sharpness and grain like you can control the color saturation, but it's still a good idea to test them so you can predict how photographs taken with that film will look.

The actual procedure for testing the sharpness and grain is very easy:

1 Mount your sharpest lens on your camera.

2 Attach the camera to your tripod.

3 Find some fine, twiggy bushes or trees that have lost all their leaves. At this time of year, that should be pretty easy.

4 With the lens focused at infinity (∞), get the twigs sharp in the viewfinder.

5 Make sure the wind is nice and calm and take a picture at normal exposure. Adjust your shutter speed such that you're using the middle of your aperture range again.

Quick, Bright and Sharper by Design

photo by Don Gale with Tamron SP AF90mm F/2.8 1:1 Macro

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ABOVE: When you want a pastel look, a slight overexposure is needed. This flower was overexposed by a full stop. Knowing the latitude of the film and how the lighter yellows and blues will respond will allow you to get a great shot. Canon EOS 3, Sigma 180mm Macro, Kodak E100SW

Evaluation

Now when you get the film back and you're looking at it on your light table, use a loupe (or other magnifying lens) and look very carefully at the fine growth. If you're testing print film, look at *both* the prints and the negatives. (Among other things, you'll see just how much sharpness you lose between the negative and a standard lab print.) In areas of the frame where you can see the sky, look for the grain of the film. Because grain tends to show up the most in areas of a single tone, the sky is usually the best place to look for it. That's also where most people find excessive grain most distracting to their image.

When you're evaluating the sharpness and grain, keep in mind that you're looking at images that are as sharp as you'll ever be able to take. You used your sharpest lens and a tripod and you waited for the wind to be still. As a little aside, this very same procedure is a good one to employ if you want to evaluate the relative sharpness of your lenses as a group or across their zoom ranges.

Now, you may have seen the standard chart for evaluating lenses and films. It's used in conjunction with an optical bench and other neato whiz-bang stuff, and many people find it very helpful. I, however, have always felt that I'm not likely to take many pictures of an optical bench and I don't usually find charts very stimulating subject matter. With that in mind, the sharpness test is designed to evaluate film and lens sharpness vis-à-vis subjects that I *am* likely to photograph. I find it much more useful.

There's an infinite number of variables involved in outdoor photography. That's one of the great things about it. To get your best pictures, controlling as many of these variables as possible is very important. You'll probably never be able to tell the sky to get darker or get a mountain to move a quarter-mile to its left, but you can have total control over your camera and exposure and predict how adjustments will manifest themselves on the film. When you can accurately predict how your film will behave in the field, you'll be well on your way to making better photographs every day. **OP**

Testing With **Print Film**

These tests were devised primarily for testing transparency films, but they'll work just fine with print films. Ask for a real contact sheet (*not* an index print), so you can see the differences at a glance. If the lab doesn't make contact sheets, you can ask them instead—and here comes the value of a good lab again—to ***not* adjust exposure on the individual frames as the prints are made**. You see, the film-processing equipment makers of the world seem to believe that you're incapable of making your own decisions about the exposure of a frame, so they make machines that try to make all the frames as neutral as possible. If the processor doesn't override that feature when printing your color and texture tests, all the prints will look roughly similar and the test won't tell you too much.

OP ON THE WEB
WWW.OUTDOORPHOTOGRAPHER.COM
See: "Choose The Right Film" (May '00)

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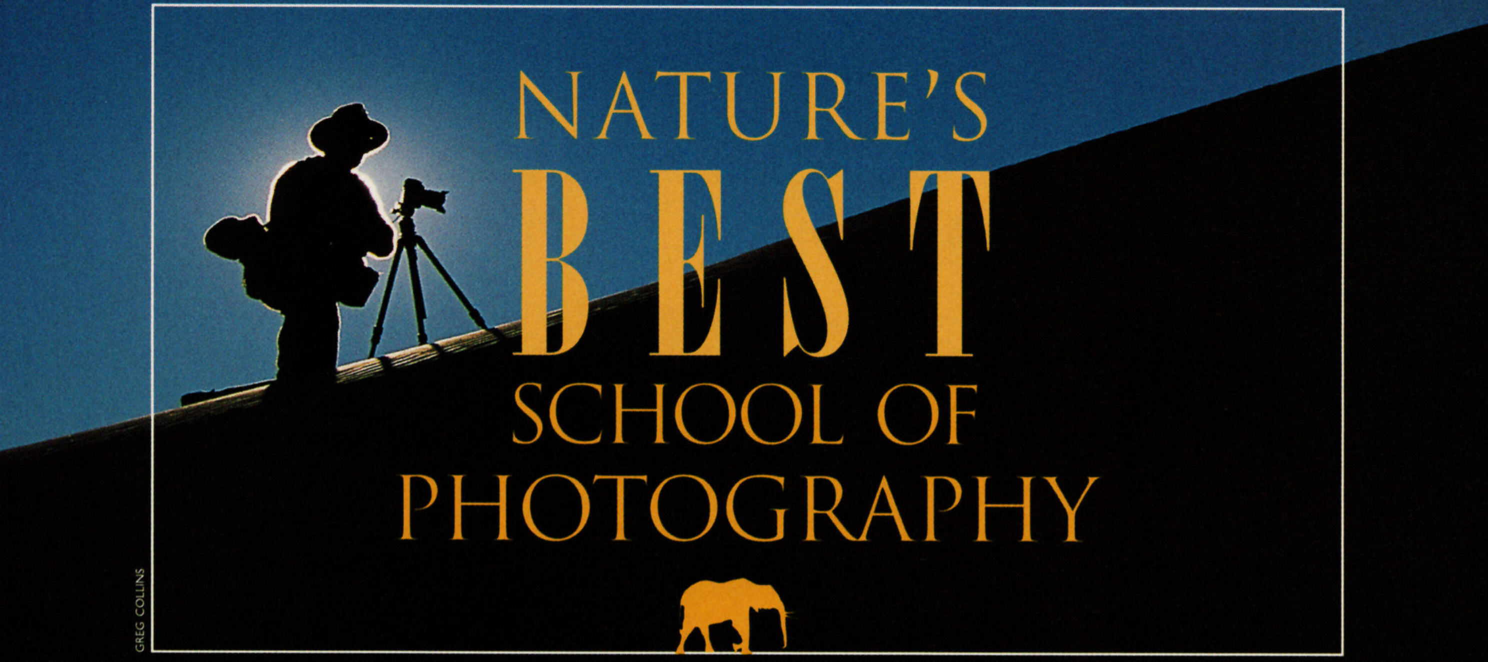

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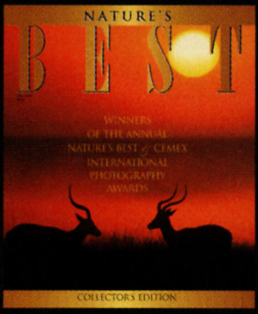

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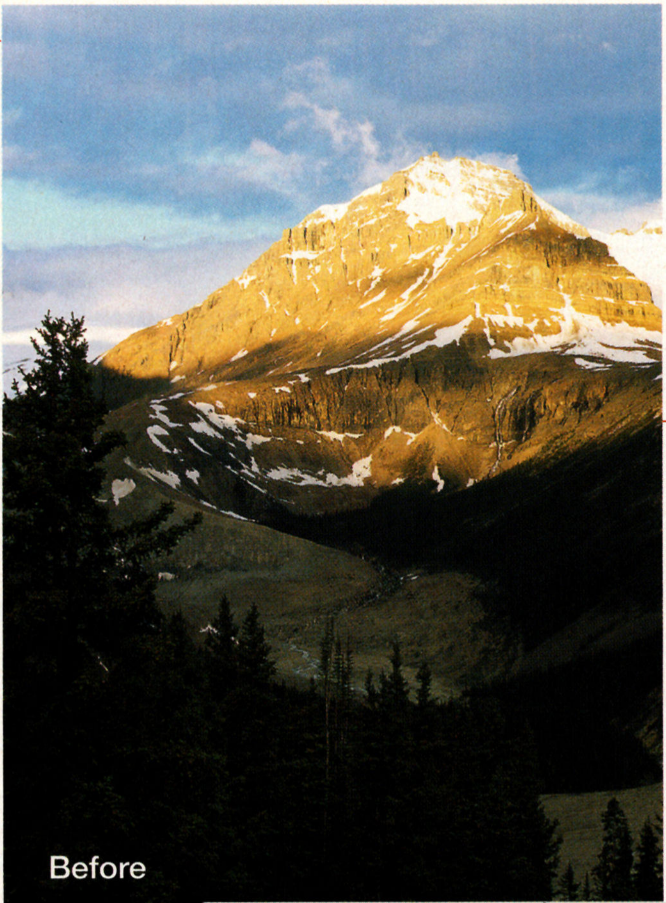
A GRADUATED ND FILTER IN YOUR COMPUTER

Most artists "edit" their work. Painters dabble until the images in their minds emerge on canvas. Writers rewrite. Musicians redo scores, changing discordant notes, adding others. This was long true for black-and-white photographers, but color is a different story. For a variety of reasons, the color image has traditionally been "done" once the shutter clicked. The editing and tinkering common to other arts hasn't been as convenient or as readily available to color photographers. Until now.

The use of digital techniques to process photos *after* development enables photographers to tinker until the photo is "right," until it coincides with the image in the photographer's eye or what he or she saw in the field, until it communicates the photographer's message.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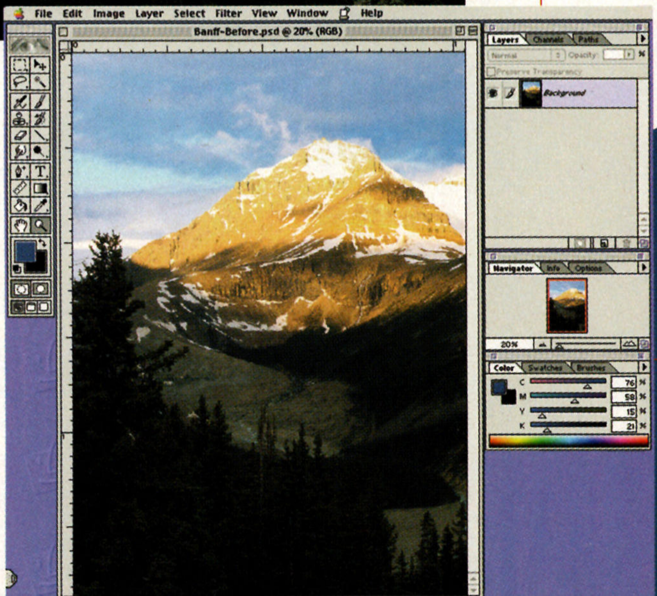
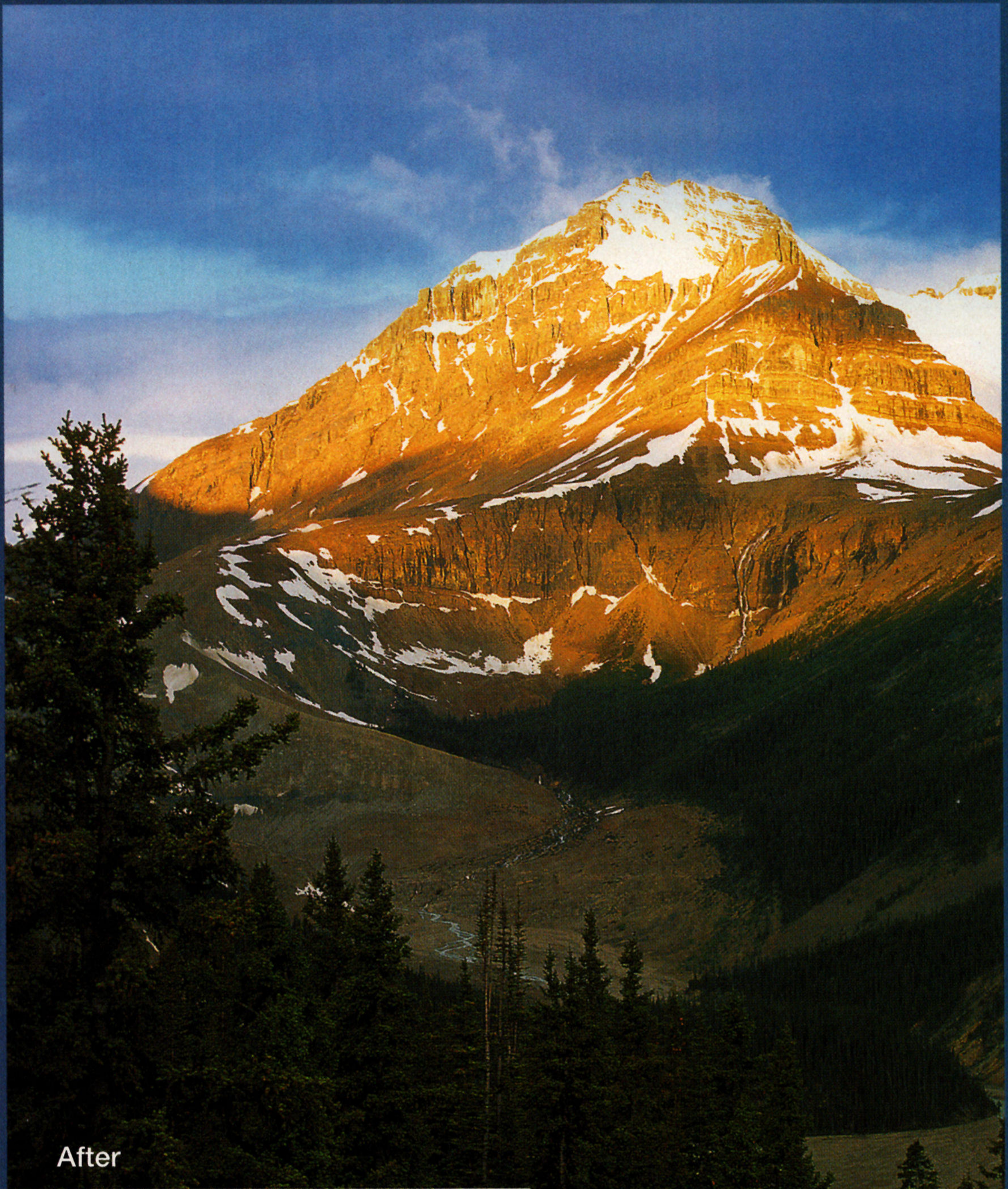


C 76 %
M 58 %
Y 15 %
K 21 %

Image-processing programs from Jasc Paint Shop Pro to Adobe Photoshop give photographers the tools and flexibility to get the most from their work and enhance creativity. One device in these programs' arsenal is the equivalent of a graduated neutral-density filter, a tool used in the field to control contrast. Now, this filter can be applied to a photograph on the desktop to correct areas that are underexposed or overexposed. Like a graduated neutral-density filter, the Multiply layer blending mode (available in most programs that can use layers) builds density and saturates colors in highlights. In underexposed areas, the Screen blending mode lightens the selected area and brings out detail. And one really great advantage of these layer tools is that they can be applied to precise areas of the image the photographer chooses, something a real filter can't do.

This is particularly useful in editing landscape photography where contrast can be a serious problem. Landscape shots are often ruined by overexposed highlights and underexposed foregrounds. The image from Banff National Park is an example: The rocks, snow and sky are overexposed; the trees are in shadow and lack detail.

The problem arises because the contrast between highlights and shadows is greater than the film's exposure latitude. A graduated neutral-density filter frequently helps solve the problem. However, *By Christine Ridout And Ed McGuirk / Photography By Ed McGuirk*



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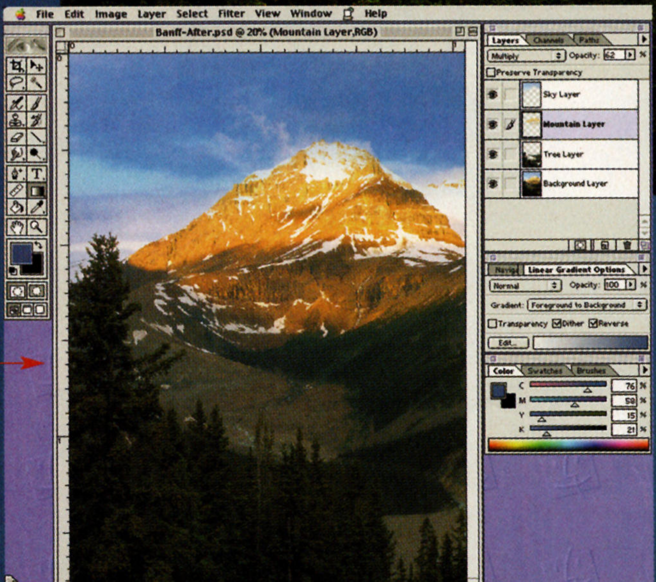
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Banff-After.psd @ 20% (Mountain Layer,RGB)

Multiply Opacity: 62 %

☐ Preserve Transparency

Normal Opacity: 100 %

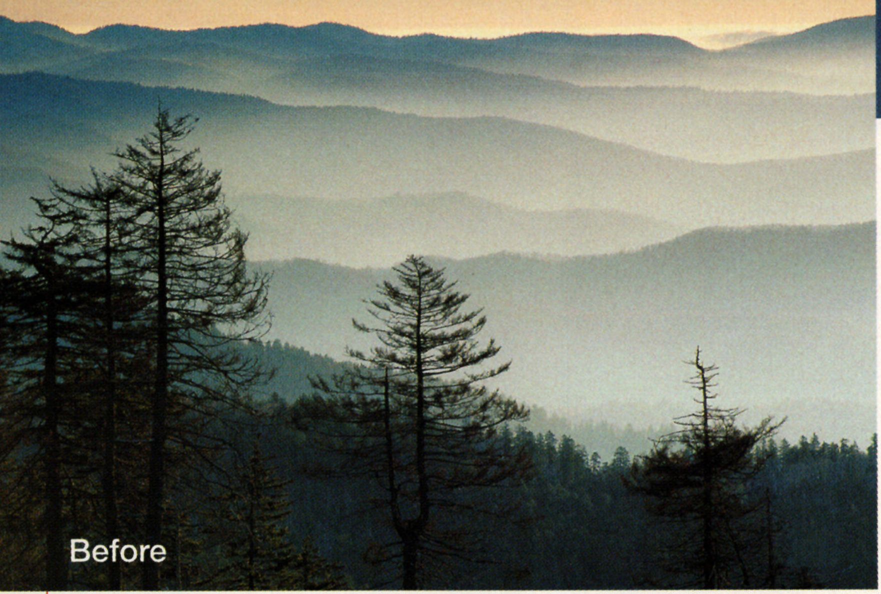
Gradient: Foreground to Background

☐ Transparency ☑ Dither ☑ Reverse

C 76 %
M 58 %
Y 15 %
K 21 %

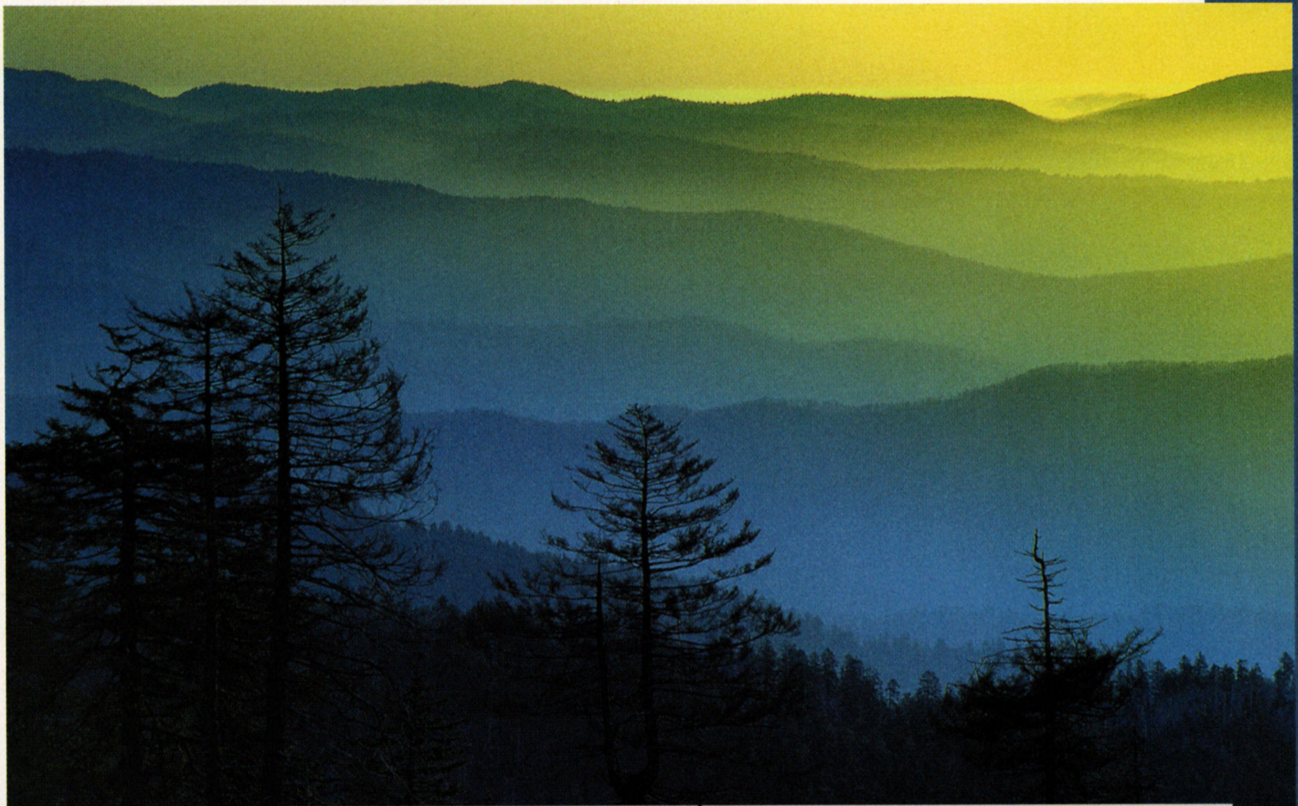
The key to increasing the density of a lighter area of a photo, such as the sky in the Banff landscape, is to use layers. This allows you to have a totally custom neutral-density filter over the needed parts of the image. You use the actual image and build up the weak areas by using the Multiply command of the layers blending mode.

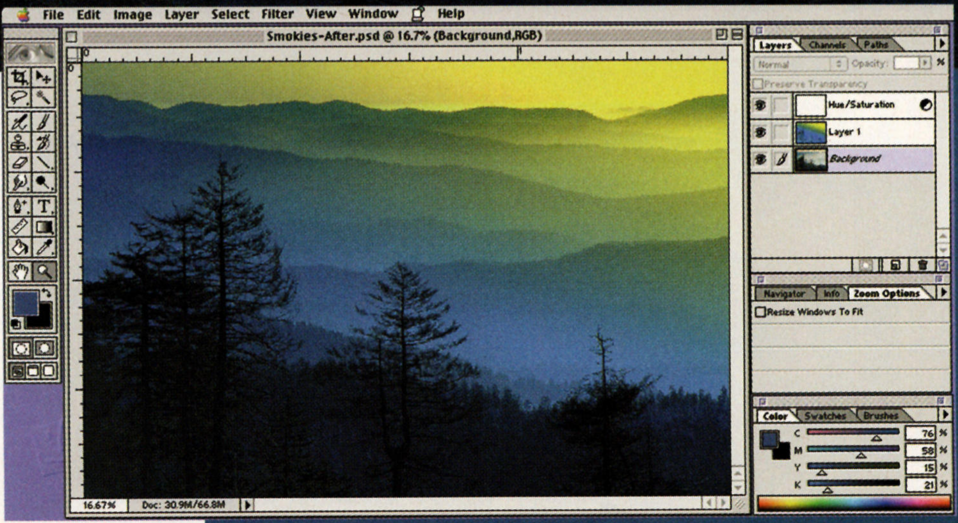
Canon EOS A2, Canon EF 28-70mm L, Manfrotto tripod, Fujichrome Velvia



You can use the layer blending technique for stronger effects that take the photograph in new directions if desired. Here, the colors of the distance in the scene of the Great Smokies are changed dramatically. You can simply boost the existing colors of the image as well.

Canon EOS A2, Sigma 70-300mm, Manfrotto tripod, Fujichrome Velvia

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Color
Swatches
Brushes

Smokies-After.psd @ 16.7% (Background,RGB)

Hue/Saturation

Layer 1

Background

☐ Resize Windows To Fit

C 76 %

M 58 %

Y 15 %

K 21 %

16.67%

Doc: 30.9M/66.8M

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grads and their bulky adapters can be cumbersome to use and it's easy to miss a magical moment. Fortunately, images like the one from Banff can be rescued with the digital darkroom. The second image from Banff illustrates the possibilities. What a difference!

Banff National Park

The original slide was scanned into Photoshop 5.5 with a Nikon LS 2000 film scanner. **First, we selected the overexposed areas of sky and mountain and then the underexposed trees in the foreground with the Color Range tool and copied these selections to three separate layers (sky, mountain and trees)** using Layer>New>Layer Via Copy. The selections were blended slightly with the Feather tool before copying to blend them smoothly with adjacent areas.

The next step used the Blending mode in the Layers palette, which affects how the pixels in a layer interact with other layers. When the Blending mode is set to Normal, the active layer doesn't affect the layer below. However, click the arrow next to Normal, select Multiply from the list of possibilities, and watch the change! The color values of the pixels on the active layer have been multiplied by those on the layer beneath, adding density and saturation. Note that in Multiply mode, however, pure blacks and whites are unaffected.

We adjusted the strength of the Multiply effect in each layer with the Opacity slider: 100% opacity on the sky layer, 62% on the mountain layer. This is sort of like using a two-stop grad on the sky and a one-stop grad on the mountain. Try that in the field! For the tree layer, we used the Screen Blending mode and set the opacity to 88% to restore detail in the shadows.

Multiple layers provide flexibility in adjusting an image, but they significantly increase file size. The adjusted Banff image was almost 100 MB in size. Flattening the layers reduces file size, but if you want to go back and make further adjustments, save the file with all layers intact.

To rescue shots like the Banff photo, it helps to start with a reasonably good image that has detail in the highlights and shadows. If the image is so badly exposed that extreme adjustments are required, it may be impossible to achieve good results. Images with strong composition but modest exposure problems make good candidates for this technique.

The Great Smoky Mountains

The second image was taken in the Great Smoky Mountains. The stacking of the mountains is visually interesting, but the image is overexposed. In the field, a colored grad would have added density and color to the scene. On the computer, Photoshop's Multiply blending technique can build needed density, but only with the colors left in the overexposed original image.

New colors may be introduced into the image and applied wherever the photographer chooses using the Gradient tool. In the Smokies image, a smoky blue color was added to the mountains and yellow to the sky to enhance the sunrise. The result doesn't precisely reflect the actual scene, but the image is significantly improved visually.

To start, we added a transparent layer to the original image by using Layer>New>Layer. We chose colors for the gradient (that would be used in the blank layer) by selecting the eyedropper and clicking it on the Foreground color square at the bottom of the toolbar. Up popped the Color Picker. We slid the arrows on the color bar (to the right of the large box) to the desired color, in this case, blue. Then we moved the cursor to the desired shade of blue in the color box and clicked OK. The foreground square on the tool bar turns the same color as the color you select. We repeated the process with the background square to yellow for the Smokies image.

If you want to stay closer to the original image, you can also select a cool color and a warm color in the original image by clicking the eyedropper on a color in the photo first. Then, when you click on the foreground or background square, the color picker will already give you a selected color in the color box. Move the circle up and to the right to make it richer.

Next, we clicked the Linear Gradient tool (on the toolbar) which, coincidentally, looks like a real graduated filter. This caused the Options palette to appear with the default setting of foreground to background color (blue to yellow in our example). We then clicked on the Edit button in the Gradient Options palette to customize the gradient. A bar

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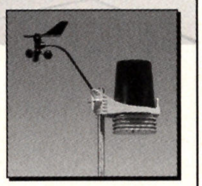

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appeared with an ink bottle at each end and a diamond above it in the middle. The bottles represent the colors of the gradient; the position of the diamond controls how the colors fade from one to the other.

A third bottle was added by clicking below the gradient bar, which by default was the same blue as the foreground. This made most of the gradient bar solid blue. The diamond between blue and yellow was clicked and slid to the right, which made the transition to yellow occur further toward the right end.

Once the gradient colors were set, they were applied to the transparent layer by clicking on a starting point, dragging the mouse to an endpoint and letting go. In this image, it was dragged from the bottom center along a diagonal line to the top right of the image. This placed the blue over the mountains and the small portion of yellow over the sky where the sun was rising. If the color gradient doesn't come out quite right, just undo the action and try it again using different start and finish points.

The transparent layer filled with solid blue and yellow, obscuring the image on the background layer. **In the layers palette, the blending mode was changed from Normal to Multiply.** The colors of the gradient layer blended with the layer beneath. The background image became visible with the colors added by the gradient. The opacity of the blending was adjusted with the slider.

If the colors of the gradient don't look right, try another combination. A little experimentation can produce realistic results. In this case, the gradient was initially applied to the entire scene. The foreground trees became very dark and had a blue cast. To avoid this, the mountains and sky (but not the trees) were selected and copied to a new layer. The gradient was applied only to this area, leaving the trees unaffected. This situation exposes a common downfall of real graduated ND filters. When trees stick into a part of the image that's darkened, the trees are dark at the top but light at the base, a dead giveaway that a filter was used.

The art of photography has expanded. The click of the shutter no longer finalizes the artistic process for a color image. The first shot is analogous to a writer's rough draft, an artist's sketch. Only a beginning, it can be reworked until the artist is satisfied. **OP**

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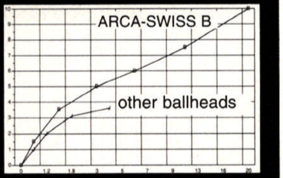

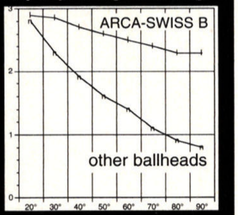

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Text And Photography
By Graeme Fordyce

Almost exactly a year after the largest fire in Joshua Tree's history, I visited the California national park to test Tokina's new AT-X 280 AF Pro, its top-of-the-line 28-80mm *f*/2.8 zoom lens. Lightning from a passing thunderstorm caused the fire that consumed more than 13,000 acres in only four days.

Joshua Tree is a fascinating place to visit and photograph. At the right time of year you can see blankets of coreopsis. Any time of year you can see a variety of desert wildlife, including burrowing owls, coyotes, bobcats, yucca night lizards and sidewinders. And, of course, there are the dramatic elements of the landscape that make this park visually unique, the sculpted rockpiles and the gangly Joshua trees. There's an immense amount to photograph in Joshua Tree, and it's the kind of place where you'll be happy you have a high-quality and versatile lens like the Tokina AT-X 280 AF Pro.

To put it simply, this is a very well-designed lens. Weighing just 28.6 ounces, it was solid without being a burden, and at 3.3x4.5-inches, I was confident I had a substantial, quality piece of glass on my camera without the size of some other fast zoom lenses. The matte black finish and gold highlights look classy, and the textured focus and zoom rings always let me know where my hand was in relation to the controls.

The Tokina AT-X 280 AF Pro performed beautifully out in the desert. The focal range of the zoom let me keep the one lens on my camera all day, shooting wide-angle landscapes of the Joshua trees at 28mm and isolating details in the rock piles at 80mm. There's a lot of room in between to find the perfect framings for your photographs, without having to move and position a tripod

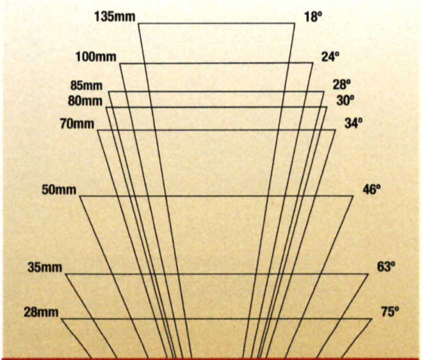
Tokina AT-X PRO
28–80mm 1:2.8
AF
MF
80
50
35
28

The new Tokina AT-X 28-80mm f/2.8 lens offers a range of options in the field. The fast 2.8 maximum aperture across the entire zoom range is great for selective depth of field, and features like internal focusing and a focus clutch betray the professional heritage of its AT-X moniker.
ALL: Canon EOS Elan IIe, Tokina AT-X 28-80mm *f*/2.8, Fujichrome Velvia

perfectly. That can be a real boon when the landscape is rough. Also, the minimum focusing distance of 1.6 feet let me take some exaggerated wide-angle compositions of the cholla cactus garden, with the backlit spikes in the extreme foreground and the desert landscape falling away behind everything.

There's more to this lens that impressed me out in the field. First, the maximum aperture of *f*/2.8 gave me a lot of depth-of-field options, isolating single cactus spikes at one end and shooting storytelling compositions at the minimum aperture of *f*/22. Also, once or twice the fast aperture let me capture some sharp shots of the wildlife I spotted, like fast-moving lizards and wily coyotes. There's no doubt about it—that extra speed in a lens tends to get used a lot.

Tokina's Focus Clutch Mechanism proved very useful when I was looking out for wildlife. It lets you snap the manual focus ring forward to the autofocus position, disengaging the ring from the focus gearing to make autofocusing quick and smooth. On some lenses you have to find a tiny little switch to click back and forth to go between AF and MF, but with the Tokina lens' design, your hand is already on the focus ring—simply slide it forward or back.



Field Of View For Common Focal Lengths

Lens Focal Length	Angle of View (at 50 Feet)	Field of View
28mm	75°	71'
35mm	63°	62'
50mm	46°	43'
70mm	34°	31'
80mm	30°	27'
85mm	28.5°	25.5'

For the few times I used a polarizing filter in Joshua Tree, I was glad to have the AT-X 280 AF Pro's internal focus, which meant that the 77mm filter threads didn't move while the lens was focusing. The polarizer stayed at the angle where I set it (this is also handy for horizon-specific filters, like split neutral-density filters).

The Tokina AT-X 280 AF Pro's optical construction is excellent (16 elements in 11 groups), with high-quality, optical glass multicoated lens elements. It has two aspherical lens elements to keep sharpness across the entire film plane, plus one super-low dispersion element.

The light table is the critical test, though, and I was very impressed with the Tokina's results. The images were sharp from corner to corner, shot at both extremes of the focal range and at both aperture extremes. The colors were vivid, crisp and bright; the contrast between them was sharp and they were rendered accurately by the quality Tokina glass.

Tokina's AT-X 280 AF Pro fits Nikon D, Canon EOS, Minolta and Pentax AF cameras. Estimated Street Price: $599.

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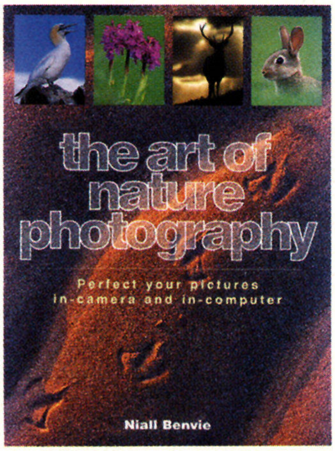
HOLIDAY BOOK GUIDE

Find the perfect gift or a great holiday read in our annual book roundup

By The Editors

Winter is on its way, and with it comes chilly weather—the perfect excuse to get cozy with a good book. Our collection of suggested reading covers everything from tips to improve your photo skills and the lowdown on turning "pro" to stunning locations every shooter should check out. We've also included beautiful portfolios by world-class photographers that are sure to enhance any library. And don't forget: With the holidays just around the corner, these books may be just the ticket for that hard-to-buy-for photographer in your life.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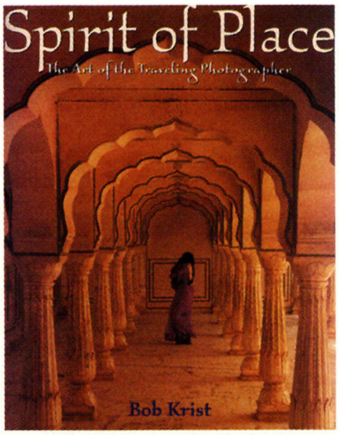
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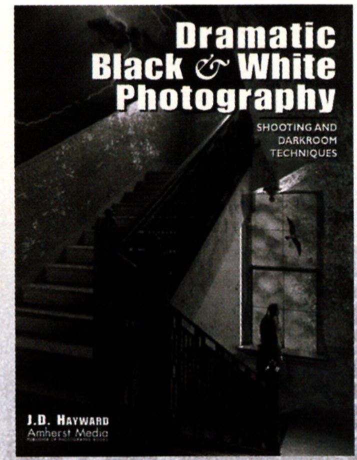
The Art of the Traveling Photographer
Bob Krist


Dramatic Black & White Photography
SHOOTING AND DARKROOM TECHNIQUES
J.D. HAYWARD
Amherst Media

General Photography

The Big Picture by Lou Jacobs, Jr. (Writer's Digest Books, 2000; ISBN: 0-89879-969-4). Put your images to work for you with this handy guide that provides tips on every aspect of the professional photography business—from the basics of making a proper submission to protecting ownership rights.

Coming Into Focus, edited by John Barnier (Chronicle Books, 2000; ISBN: 0-8118-1894-2). Learn to make exquisite prints with this guide to 18 alternative photo processes. Everything you need to know about albumen, cyanotype, palladium and other exotic processes is explained step-by-step.

Composition Techniques From A Master Photographer by Ernst Wildi (Amherst Media, 2000; ISBN: 1-58428-024-7). From using different lenses and filters to trade secrets of the darkroom, this guide provides a bounty of ways to improve your photography.

Dramatic Black & White Photography by J.D. Hayward (Amherst Media, 2000; ISBN: 1-58428-027-1). Transform your black-and-white images from ordinary to artistic by applying the techniques of light manipulation, processing and composition.

Kodak Guide To 35mm Photography by the Eastman Kodak Company (Silver Pixel Press, 2000; ISBN: 0-87985-801-X). Whether you're new to photography or just polishing up your skills, this how-to guide can help. It starts with the basics of using the camera and expands into choosing photo accessories, shooting techniques and digital imaging.

Nature And Wildlife Photography

The Art Of Nature Photography by Niall Benvie (David & Charles, 2000; ISBN: 0-7153-0967-6). Capturing a unique image in the field or making an almost-perfect one just right with your home computer are the challenges tackled by nature photographer Benvie in this beautifully illustrated guide.

Galen Rowell's Inner Game Of Outdoor Photography by Galen Rowell (W.W. Norton & Company, 2000; ISBN: 0-393-04985-X). Learn the secrets of making truly unique images through the process of previsualization, as described by Rowell in this series of essays.

John Shaw's Nature Photography Field Guide by John Shaw (Amphoto Books, 2000; ISBN: 0-8174-4059-3). Equip yourself for better photo ops in the field with this essential guide. Of special note are the chapters on lens variety and close-up photography to help you capture the details of nature in complement to its grand landscapes.

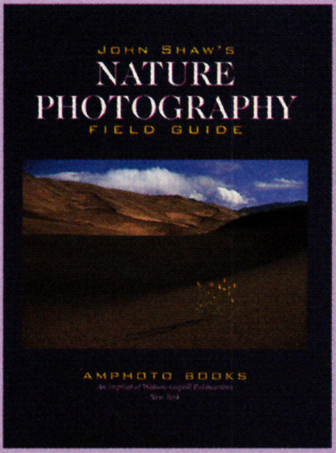
Spirit Of Place by Bob Krist (Amphoto Books, 2000; ISBN: 0-8174-5894-8). Make better, more communicative travel photos with this guide to studying a place and its people through photography.

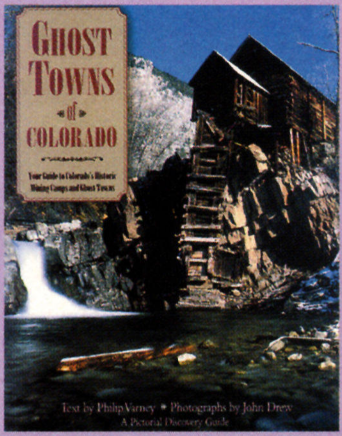
The Underwater Photography Handbook by Annemarie and Danja Köhler (Stackpole Books, 1999; ISBN: 0-8117-2966-4). Swim into a whole new world of photographic subjects armed with advice on the equipment, techniques and safety issues involved in capturing images of the vibrant, mystical underwater realm.

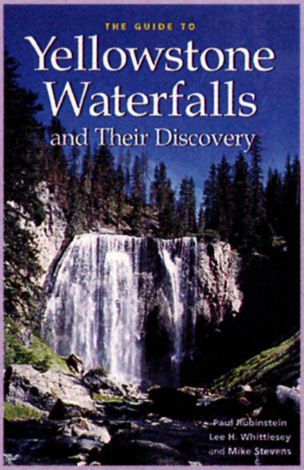
Location Guides

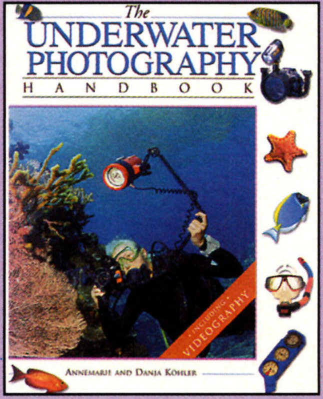
Bureau Of Reclamation Lakes Guide (Roundabout Publications, 1999; ISBN: 1-885464-02-9). Small enough to fit in a camera bag, this guide provides information on lakes and reservoirs in 17 western states, detailing opportunities for shots of the lakes, water sports, wildlife and equestrian trails.

The Colorado Plateau by John A. Murray (Northland Publishing, 1998; ISBN: 0-87358-706-5). Plan a photographic journey along this famed natural wonder with the help of the historical information provided by Murray, which includes details on archaeological sites that are open to the public and hiking trails that provide the best photo opportunities.




GHOST TOWNS of COLORADO
Your Guide to Colorado's Historic Mining Camps and Ghost Towns
Text by Philip Varney • Photographs by John Drew
A Pictorial Discovery Guide





Ghost Towns Of Colorado by Philip Varney, photography by John Drew (Voyageur Press, 1999; ISBN: 0-89658-418-6). Uncover the mysteries of long-abandoned mining camps and ghost towns as told through photographs and stories, then plan an adventure of your own using the map information provided.

Great Natural Areas In Western Pennsylvania by Stephen J. Ostrander (Stackpole Books, 2000; ISBN: 0-8117-2778-5). Discover the vast array of spectacular photo spots throughout Pennsylvania, including locations of bird sanctuaries, wildflower preserves and scenic overlooks.

The Guide To Yellowstone Waterfalls And Their Discovery by Paul Rubinstein, Lee Whittlesey and Mike Stevens (Westcliffe Publishers, 2000; ISBN: 1-56579-351-X). See the first photographs of more than 200 previously undiscovered waterfalls described by the writers, including 12 falls newly found in the Old Faithful area.

North Bay Trails by David Weintraub (Wilderness Press, 1999; ISBN: 0-89997-236-5). Embark on a photographic tour of California's wine country with this handy guidebook. Pinpoint great places to find photos of trees, from redwoods to closed-cone pines, and of landscapes as diverse as freshwater marshes and sandy beaches.

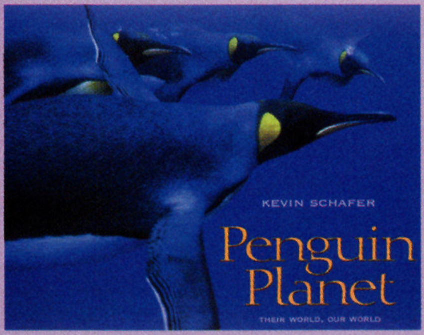
Wildflowers Of Georgia by Hugh and Carol Nourse (The University of Georgia Press, 2000; ISBN: 0-8203-2179-6). This beautifully photographed book provides not only a host of spectacular photos, but information on plant identifications, bloom periods and locations to aid flower enthusiasts in compiling their own catalog of images.

Portfolios

Greenland Expedition by Lonnie Dupre (NorthWord Press, 2000; ISBN: 1-55971-707-6). Brave the wilds of Greenland through the words and images of Dupre, who vividly brings to life his 4,800-mile circumnavigation of this magnificent frozen landscape.

Little Trees, Big Sky, photography by Tim Hauf, text by Conger Beasley, Jr. (Tim Hauf Photography, 2000; ISBN: 0-9659688-3-9). Ride the rapids and enjoy leisurely canoe rides down the rivers of Manitoba in central Canada. You'll discover the region's many personalities and peoples along the way through a series of stunning photos.

Moose by Daniel Wood (Whitecap Books, 1999; ISBN: 1-55110-950-6). Get to know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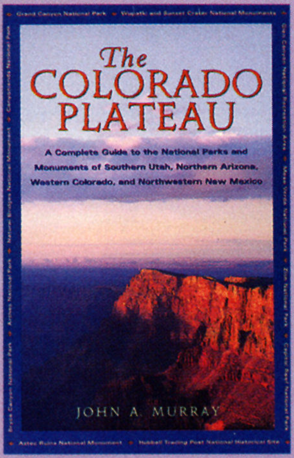
Penguin Planet
THEIR WORLD, OUR WORLD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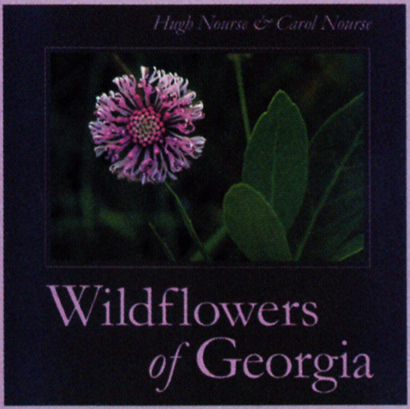
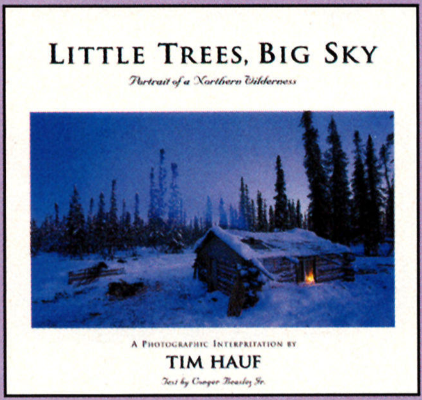
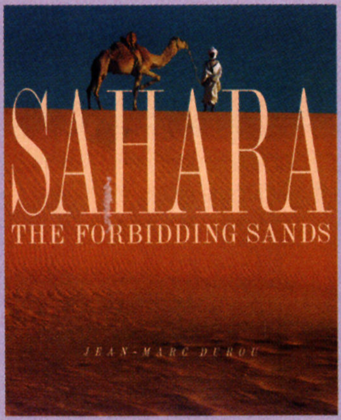
A Complete Guide to the National Parks and Monuments of Southern Utah, Northern Arizona, Western Colorado, and Northwestern New Mexico
JOHN A. MURRAY


Hugh Nourse & Carol Nourse
Wildflowers of Georgia


LITTLE TREES, BIG SKY
Portrait of a Northern Wilderness
A PHOTOGRAPHIC INTERPRETATION BY
TIM HAUF
Text by Cooper Beasley Jr.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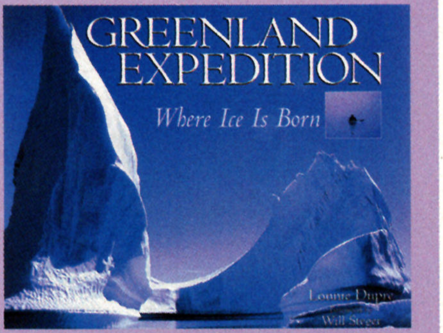
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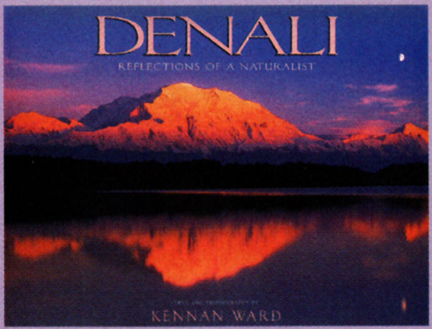
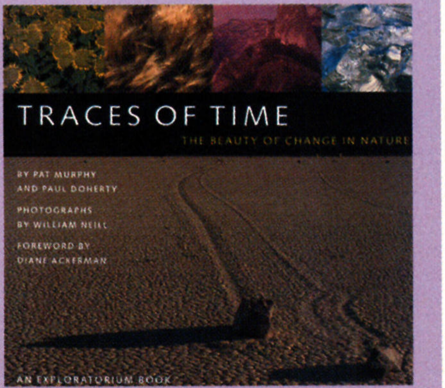

DENALI
REFLECTIONS OF A NATURALIST
KENNAN WARD


TRACES OF TIME
THE BEAUTY OF CHANGE IN NATURE
BY PAT MURPHY AND PAUL DOHERTY
PHOTOGRAPHS BY WILLIAM NEILL
FOREWORD BY DIANE ACKERMAN
AN EXPLORATORIUM BOOK

these elusive creatures and learn about the important historical role they played in the survival of the Algonquin, Ojibway and Shoshone throughout the Northeast.

Penguin Planet by Kevin Schafer (NorthWord Press, 2000; ISBN: 1-55971-745-9). Pull out the black tie and tails for a most formal encounter with this wonderfully photographed biography of everyone's favorite well-dressed bird.

Rocky Mountains by Tim Fitzharris (Firefly Books, 2000; ISBN: 1-55209-387-5). Enter a world of rugged beauty in an exploration of the Rockies, illustrated with breathtaking photos of the terrain and wildlife in this legendary mountain range.

Sahara: The Forbidding Sands by Jean-Marc Durou (Harry N. Abrams, Inc., 2000; ISBN: 0-8109-4187-2). Lift the veil off of the mysterious Sahara and discover this land's people and places through Durou's stunning photographs and the essays of seven different authors.

Seeing Gardens by Sam Abell (National Geographic Society, 2000; ISBN: 0-7922-7956-5). The Earth is a garden—this is the philosophy illustrated through this series of images taken in such diverse places as a flower boat on Lake Dal in Kashmir, India, and a sea of rhododendron blossoms in Lake Como, Italy.

Denali, Reflections Of A Naturalist by Kennan Ward (NorthWord Press, 2000; ISBN: 1-55971-716-5). Explore the Alaskan wilderness of Denali National Park and learn about the variety of animals and plants that thrive there. From Dall's sheep crossing a raging river to Toklat grizzlies at play, this is a rare chance to see images of spectacular creatures in their natural environment.

Traces Of Time by Pat Murphy and Paul Doherty, photography by William Neill (Chronicle Books, 2000; ISBN: 0-8118-2857-3). Witness nature's continuous evolution in the rings of an aged tree or the magnificent shapes carved into rocks by years of erosion through the remarkable photography of William Neill. **OP**

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See: "Holiday Book Guide" (Dec. '99)

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Light In The Field

A wealth of features, light weight and a simple control layout makes **Nikon's** new N80 an exciting camera for the outdoor enthusiast

By Ibarionex R. Perello

There was a time when I'd go out for a day of photography toting a camera bag loaded with two camera bodies, an assortment of lenses, flash units, batteries and at least a dozen rolls of film. It was as if the heft of that gear gave me assurance that I'd be prepared for any and all photographic opportunities that lay ahead.

Though I've often been attracted to many lightweight SLRs with built-in flashes, I was always fearful that I'd miss a great photographic opportunity because I sacrificed an important feature for the sake of size and weight.

Once I had the Nikon N80 in hand, I found that the features that were important to me hadn't been done away with. The camera uses Nikon's 3D Matrix metering system (10 segments), which I've grown to depend on for handling difficult lighting situations. I was a reluctant convert to this metering system when it was first introduced. I had become accustomed to center-weighted metering and knew it so well that I could compensate quickly for lighting changes without taking another meter reading. However, when I found that Matrix metering produced that same exposure in a fraction of the time it took me to evaluate the scene and change the aperture setting, I was won over. The consistency of exposure with each generation of cameras has been phenomenal.

Gratefully, not only are center-weighted and spot metering included, but also depth-of-field preview. And making it all the better, the depth-of-field preview mode is available in all exposure modes including program and shutter-priority.

On a vigorous three-mile hike, I was immediately appreciative of the compact size and light weight of the camera. At 18.2 ounces, the camera body weighed considerably less than I'm used to carrying. Despite its small size, it felt great in my hand. The layout of the camera is very clear and is in line with Nikon's other SLR bodies, including the F5, F100 and N60 cameras. The similar layouts allowed me to quickly make adjustments without being hampered by the need to familiarize myself with a completely different design.

The power output of the built-in flash (GN 39 at ISO 100 in feet) was more than satisfactory as I used it primarily for fill-flash. I normally reduce the flash output to between 0.7 and 1.5 stops to produce a more subtle effect, and as a result always had sufficient fill-flash output even when using moderate to small apertures.

I've met many photographers who aren't aware of the powerful tool available in such built-in flashes. Many only use it for making snapshots at parties, not realizing what a dramatic difference fill-flash can make in their photographs. For example, in the image of the shattered tree trunk, there was at least a three-stop difference between the foreground and the background illuminated by early-morning sun. Had I exposed for the trunk, I would have overexposed for the background. By using the camera's fill-flash system, I maintained a good exposure for the background while having just enough flash output to provide detail in the foreground. As I had reduced the flash output by ¾-stop, the look is very natural.

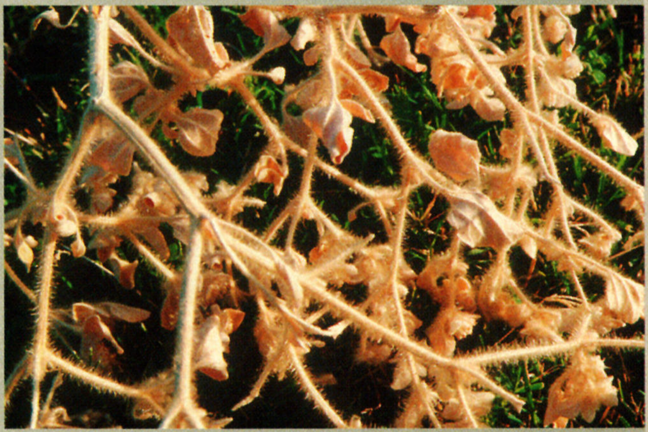
One of the camera's custom functions allows a grid pattern to be projected onto the focusing screen. I found that my compositions were aided greatly by having the grid lines displayed. The lines provided me with a sense of perspective of objects within the frame and how they work together to make a strong composition.

The five-point autofocus system that was introduced in the F5 has found its way into the N80, along with the control pad located on the back of the camera. Without taking my eye from the viewfinder, I was able to quickly choose the AF sensor that I wanted to use for focus detection. This was great for images where I wanted my subject off-center. By choosing the sensor to the extreme left or right, or above or below the central focusing sensor, I could pay attention to my composition rather than having to lock focus and recompose my image each time (which is what I'd have to do on a camera with a single sensor in the middle). As most of my compositions rarely had the primary subject in the center of the frame, I was pleased having this level of control. The autofocus system was fast and accurate—so much so that I didn't give focusing a second thought. It just happened.

I was amazed by how quickly I could incorporate the camera and its features into my shooting style. I realized that I hadn't missed using my pro-level SLR body. I was able to capture each and every image that I wanted as well as exert the level of control that I had become accustomed to with my traditional gear.

Though I won't be retiring my arsenal of equipment anytime soon, it's good to know that a single camera could provide me with the control and versatility I needed for an enjoyable and successful day of photography.

Contact: Nikon, (800) NIKON-US, www.nikonusa.com. OP



PREVIOUS PAGE: This scene made for an interesting exposure challenge. With the stump in shadow and a bright background, the Nikon N80's pop-up flash was needed for a little fill-in. The 10-segment 3D Matrix metering system handled the exposure perfectly. ABOVE: Coupling the new 28-105mm f/3.5-4.5 Nikkor lens to the N80 provided a compact, lightweight, versatile and complete package that was even up for some close-up work. While not a true macro, the lens is capable of sharp images, even up close, as seen here.

ALL IMAGES: Nikon N80, Nikkor 28-105mm *f*/3.5-4.5, Fujichrome Velvia

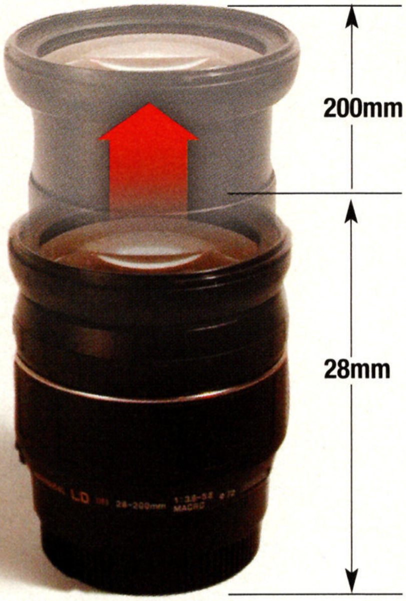
Nikon N80 Specifications

Camera Type: 35mm SLR
Lens Mount: Nikon F
Focusing: TTL auto and manual
Focus Screen: Interchangeable
Exposure Metering: TTL with 10 segmented metering cell; 1) 3D Matrix meter; 2) 75/25 center-weighted meter; 3) spot meter

Exposure Modes: 1) program AE (shiftable); 2) shutter speed-priority AE; 3) aperture-priority AE; 4) manual
Exposure Compensation: ±3 EV in ⅓ steps
Shutter Speeds: Electronically controlled 30 to 1/4000 sec. in ⅓ stops, plus Bulb, X-sync at 1/125 sec.
Film Speeds: ISO 6 to 6400 (set automatically with DX-coded film at ISO 25 to 10,000)
Viewfinder: SLR-type eye-level prism, shows 92% of the frame; built-in diopter correction
Viewfinder Display: Five-selectable focusing points, metering circle, manual exposure setting, AE lock, flash ready, shutter speed, FE lock (FEL), Bulb (bulb), focusing point selection mode, aperture, exposure compensation/flash exposure compensation, in-focus indicator, exposure level scale (±3 stops), exposure level indicator, flash exposure level, frame counter, on-demand grid lines
Flash Exposure: 3D Multi-Sensor TTL autoflash, A-TTL autoflash, standard TTL autoflash
Flash Sync: 1/125 sec.
Depth-Of-Field Preview: Yes
Film Loading And Transport: Automatic film advance with built-in motor; single-frame and continuous shooting.
Self-Timer: 2- or 10-sec.
Power Source: Two CR-123A (body only)
Dimensions: 4.5x3.4x2.2-inches
Weight: 11.6 ounces (without batteries)
List Price: $630 (body only)

Maximum Versatility

Text And Photography By Joe McDonald



Get the full range from moderate wide-angle to telephoto and macro capability in **Tamron's** new 28-200mm Super II Macro lens

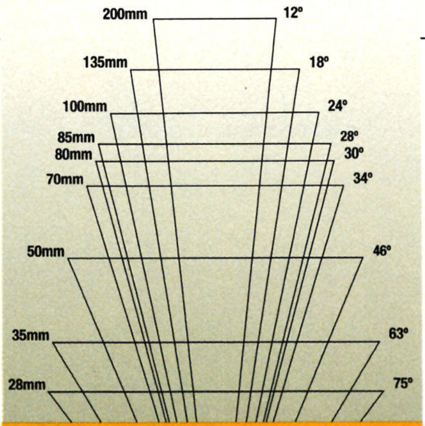
Like many nature photographers who shoot everything from birds to bugs, wide-angle to macro, I own and use a lot of gear. Packing for a shoot can be a dilemma in itself: What should I take? What will I need? My quandary certainly isn't unique—on our workshops and tours, I'm often asked what lenses I prefer and what focal lengths I'd recommend using. The answers differ, as focal length choice isn't only dependent upon the subject or variety of subjects one photographs, but the compositional style one then adopts.

My photography covers a lot of ground, but it basically revolves around some major themes—telephoto action and wildlife portraits, macro and wide-angle wildlife scenics. No one lens can meet all of my demands, but the Tamron 28-200mm Super II Macro comes about as close as possible. With a minimum focusing distance of 1.6 feet (about 19 inches) throughout its zoom range, I have the flexibility of zooming in for a relatively tight portrait or zooming out for an animal-in-habitat study without changing position. When I'm shooting smaller animals, this close-focusing capability really comes in handy.

This spring and summer, I had a chance to test the lens on a variety of subjects

In one compact package, Tamron's new 28-200mm Super II Macro lens covers the gamut from the telephoto shot of the lizard (above) to the wide-angle landscape (left).

ALL: Canon EOS 3, Tamron 28-200 Super II Macro lens, Kodak E100SW



Field Of View For Common Focal Lengths

Lens Focal Length	Angle of View (at 50 Feet)	Field of View
28mm	75°	71'
35mm	63°	62'
50mm	46°	43'
70mm	34°	31'
80mm	30°	27'
85mm	28.5°	25.5'
100mm	24°	21.5'
135mm	18°	16'
200mm	12°	11'

ranging from box turtles and bearded dragons to mountain laurel and water lilies. With an angle of view from 12 to 75 degrees to match the 200mm to 28mm zoom range, it was a pleasure to carry one lens to cover a diversity of subjects. One could get spoiled using this lens!

While the minimum focus is officially 1.6 feet, the actual working distance is considerably less, about 12 inches from the front of the lens when zoomed to 200mm and about 10 inches when the zoom is set at 28mm. That's close, and a feature I really appreciate.

Twisting the zoom ring, I went from a near frame-filling close-up of a box turtle's head to a wide-angle shot that included the meadow and stream bank where the turtle foraged. With the short minimum focus, I took pretty tight shots of mountain laurel blossoms at the wide-angle position while still incorporating the deciduous forest background that spread out behind them.

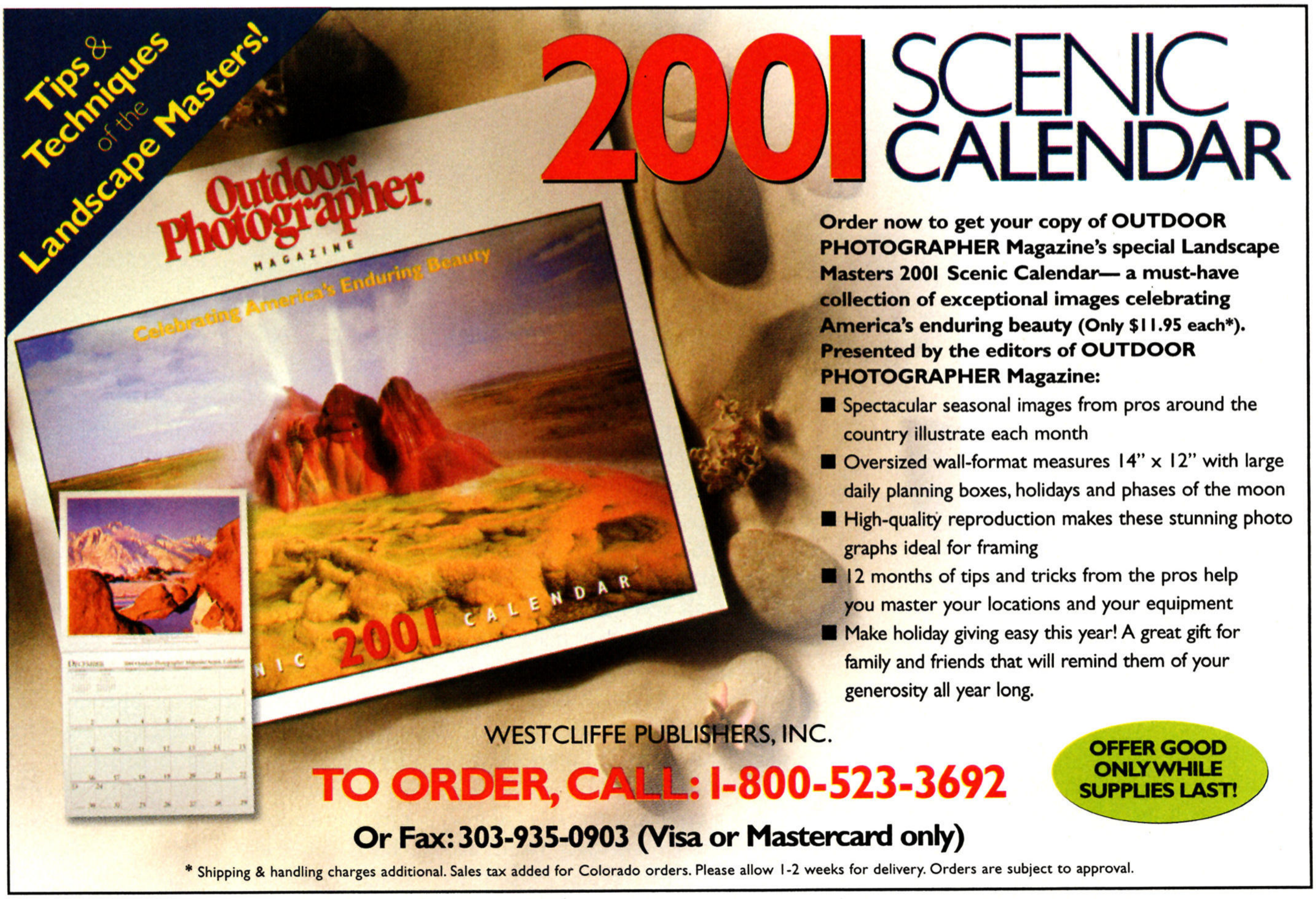
At 17.1 ounces and 3.2 inches in length at the 28mm position, the Tamron lens is fairly light and compact, a welcome change for me since I'm accustomed to carrying around a heavy and bulky 180mm macro or 70-200mm. Its light weight really came in handy when I was filming the water lilies in our shallow meadow pond. The lens has a floating aperture of *f*/3.8 to *f*/5.6. Fast, wide-aperture lenses are great for fast action, but I see the Tamron as a lens more useful for close-ups and landscapes where smaller apertures are generally used.

The Tamron 28-200mm alleviates the problem of lens creep with a zoom lock. This prevents any slippage from occurring when taking a long exposure when the camera is aimed off a horizontal plane. The lens hood is scalloped nicely to accommodate the wide-angle range.

My images taken with the Tamron 28-200mm were crisp and sharp. The lens has 16 lens elements set in 14 groups and a front filter diameter of 72mm. I appreciated the fact that the front of the lens didn't rotate when the IF lens focused, a real convenience when you're working with a polarizing filter. The lens is a great choice for anyone interested in close focusing, light weight and a wide zoom range in a single lens. List Price: $544.

Contact: Tamron, (631) 694-8700, www.tamron.com. **OP**

*Visit **Joe McDonald**'s Website at www.hoothollow.com for information about his photo tours and workshops and prints.*



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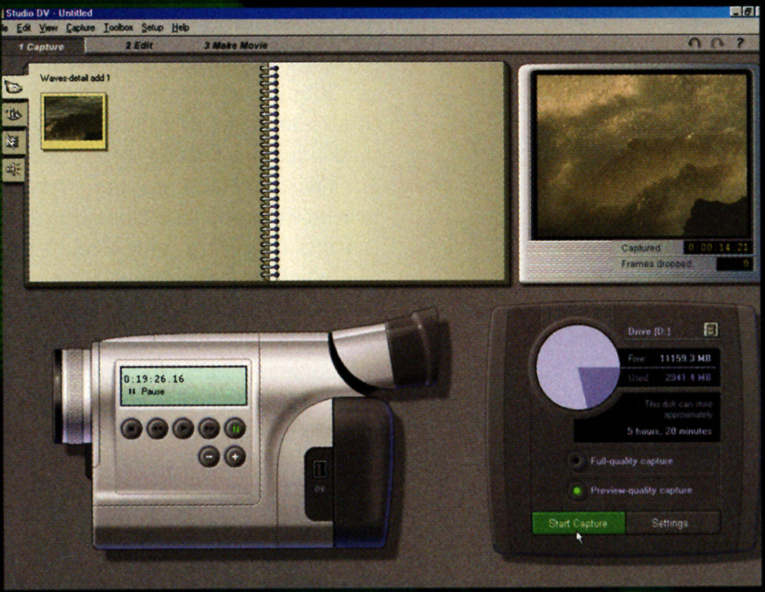
Video Quality Comes Of Age

Make nature programs like the pros with digital video equipment and technology

By Rob Sheppard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1 Capture
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Used 2341.4 MB
5 hours, 20 minutes
Full-quality capture
Preview-quality capture
Start Capture
Settings

Studio DV

Canon Elura MC

Canon GL1

Panasonic PVDV400

Video used to be a sad disappointment for most outdoor photographers. The average camcorder just didn't do nature justice. Sure, the shows on the Discovery and Animal Planet channels looked great, but the equipment used for them was way beyond what most of us could afford. Plus, you almost needed a mule train to carry it all.

In spite of this, some still photographers pressed on to capture the movement of life. Leonard Lee Rue, Jeff Foote and Dewitt Jones have all shot both still photos and film or video. There's something magical about a scene that truly comes to life on the television screen—the drama of a cheetah's chase, the majesty of waves pounding coastal rocks, the wonder of insects going about their business up close, all linked to natural sounds and music for an overall impact unmatched by any still media.

Times have changed. You can indeed gain true television quality from video camcorders readily available and affordable to the average photographer. Yes, you actually can match the visual quality of a television show like *Crocodile Hunter* (although you may not want to match the character or story lines). And some of these camcorders really add nothing significant to your existing camera kit because they're small enough to fit a pocket or tuck into an unused corner of a camera pack.

This magic comes courtesy of digital video, which manifests itself as MiniDV in the consumer and prosumer market. To see how far we've come, you have to understand a little about video and television. All U.S. video must meet what's called the NTSC standard. This allows up to 550 lines of horizontal resolution (that's an upward limit and can't be any higher, no matter how good the technology gets, until the standard is changed). NTSC also has some color standards (so red is red, although these standards are imprecise in many ways—witness differences among color TVs at any television retail store).

Consumer VHS and 8mm video has pretty low resolution at about 220 lines. Hi8 is better at 400 lines, but MiniDV reaches 500 lines of resolution, equal to the equipment used by television news.

THE Great Outdoor GAMES

Canon
EOS-1
V

TEXT AND PHOTOGRAPHY
BY RICK SAMMON

Nestled in the beautiful Adirondack Mountains, Lake Placid, New York, is world-famous as a training ground for Olympic athletes. So it's not surprising that ESPN chose this setting—with magnificent lakes, winding rivers, sprawling fields and a world-class stadium—as the home for the first-ever ESPN Great Outdoor Games.

The Games attracted experts from around the world in the fields of archery, timber cutting, tree climbing, target shooting, log rolling and dog agility/speed/retrieval. The four-day event also drew thousands of spectators interested in these exciting sports of action and skill.

Actress Kelly Packard, perhaps best known for her role in the television series *Baywatch*, and I were at the Games as hosts of a Canon Photo Safari. I gave Kelly photo tips, which viewers picked up by watching us in action.

This assignment was especially challenging for one reason: in most situations, we only had one chance to get the shot. No "do-overs." That meant counting on our cameras for accurate exposures and focus, and on our lenses for tack-sharp pictures—each and every time.

I depended on my Canon EOS 1v, with its 45-point autofocus system and 21-zone evaluative metering. Kelly shot with her EOS Elan IIe, taking my advice to set her camera on Sports Program (to "freeze" the action) and on Autofocus (so she could concentrate on composition).

Our shooting days began at 6 a.m. That meant photographing in relatively low light. Because we were constantly on the move, I decided the Canon Image-Stabilizer (IS) lenses were the way to go.

When we were working fairly close to the participants, we used Canon 28-135mm *f*/3.5-5.6 IS lenses. For longer shots, we shared my favorite IS lens: the 100-400mm *f*/4.5-5.6 IS zoom. When needed, I added a Canon 1.4x teleconverter, which gave us a maximum focal length of 560mm with the 100-400mm IS lens. Even at 560mm, I could handhold shots at 1/125 sec.—and still get sharp shots. Totally cool!

At each event, I wanted to convey a specific feeling in my pictures: "power" for log cutting, "precision" for archery, "skill" for ax tossing, "beauty" for fly fishing and so on. For "power," I suggested to Kelly that we use the athletes' muscles as the focal point of our pictures. For "precision," the eyes were the key. For "beauty," slow shutter speeds were needed to blur and soften motion.

We shot for four days. Kelly used print film; I shot slides, which require a "right-on" exposure. In reviewing our pictures, I saw that all my slides were perfectly exposed and in sharp focus.

Kelly's pictures turned out great, too. I'd like to say that it had something to do with the guidance she received from her on-site photo pro. I think, however, the Canon camera and lenses she was using had something to do with her successful shoot, too.

You can see the ESPN Great Outdoor Games "Photo Safari" on December 23.

Photo Safari

CANON TIP 1: Fill the frame. When you think you're close, move in or zoom in closer. You'll get a much more dramatic picture because you'll eliminate elements that don't add anything to the scene.

CANON TIP 2: Watch the background—it can make or break a picture. Make sure it adds to the story you're trying to tell with your picture and not detracts from it. Also determine if you want the background in sharp or soft focus, and set your aperture accordingly (wide aperture for a soft background and a small aperture for a sharper background).

The Canon Photo Safari airs on ESPN2 October 7 to December 30, 2000. Check local listings.

MiniDV does even more because of the way it deals with color. VHS and 8mm are composite video formats, meaning they combine color and brightness information in the same signal when recording. This signal has to be separated later, leading to color bleeding and a lot of noise that degrades the image. Hi8 is better because it separates color and brightness a little bit. MiniDV is a huge jump above because color and brightness are now completely separated.

The result of all this is that MiniDV camcorders offer you superb color and sharpness that truly can equal what you see on broadcast television. As a matter of fact, many news photographers who have to travel light are using consumer/prosumer digital video camcorders to shoot news and events from around the world. The average viewer can't tell what camera was used for what shots.

One thing that really used to separate the amateurs from the pros is editing. Even that has changed dramatically. Digital video can be edited in the computer or from deck to deck. Either way, there's no loss in image quality. That's a big deal as editing with the older "analog" formats of VHS, 8mm and Hi8 had a loss of quality every time an image was recorded from one tape to another during editing, a loss that was usually at least 10 percent, but could be higher. Resolution dropped and noise went up.

With digital video, you could edit a tape, re-edit it and edit it again and have no quality problems at all. This means that the wildlife photographer can easily refine and perfect his or her finished program or the landscape photographer can easily add orchestral music and gentle sounds to accent majestic mountain scenery.

In this new Digital Video department, we'll cover digital video equipment and techniques as they affect the outdoor photographer. We know that a lot of you are beginning to experiment with this great new technology, so we want to help out as we can. Our Digital Video department will run every other issue, although we may do other video articles on special topics along the way as well.

Video provides a whole new way of capturing great images of the world. It's neither better nor worse than still photography. We strongly believe in the strength of a great single shot. But we also recognize the power of movement and sound that comes from video. **OP**

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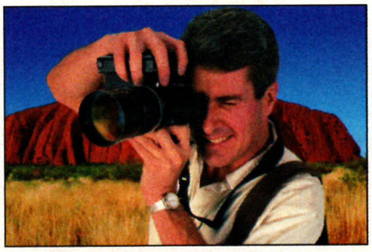

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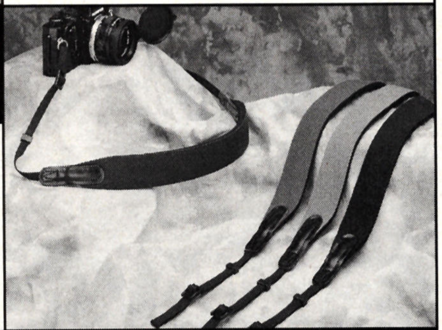

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Wetproof Your Gear

Lowepro

Use these products and tips to **protect** your cameras and lenses against water damage

By Ibarionex R. Perello

Mark & Jennifer Miller

It may go without saying that protecting your gear from water and moisture is important, but putting that common sense into practice isn't always as obvious as it seems.

Having worked at a facility that repairs camera equipment for nearly a decade, I saw a steady stream of cameras, lenses and flashes that were categorized as "water damaged." Many of these weren't compact cameras that were accidentally dropped into the pool by a precocious nephew, but instead a surprisingly high number of costly professional outfits that had succumbed to some form of contact with water or moisture.

Dropping a camera into a body of water isn't the only thing you should be careful of when working in the field. Rain, saltwater spray and humidity can prove perilous to the condition and performance of your gear. The good thing is that a little preventive medicine can eliminate receiving a notice that declares your equipment "beyond economical repair."

△ **Tamrac**

The technology behind the cameras and lenses we use is phenomenal. We're able to create pictures today that would have been extremely difficult to achieve 10 to 15 years ago. However, these advances don't make your equipment infallible and invulnerable. Your camera is an instrument made of machined metal components, computer chips and electronics. The fact that they're so portable can make us easily forget that they're precision instruments and, as a result, we can become less protective than we should be.

Camera Bags

Your camera bag is the first important source of protection. While features such as well-sized compartments and padding are key things to consider when purchasing a bag, resistance to moisture is also very important. As most avid shooters have more than one camera bag, it's a good idea to purchase at least one that you can count on for wet conditions.

The **Lowepro S&F Reporter 500 AW** offers not only generous space for cameras and lenses but also an all-weather cover that protects your bag and its contents from rain. Conveniently situated in a compartment at the base of the bag, the protective cover can be pulled out and folded over the top of the bag, but still allow for quick access to the equipment.

Tamrac offers an assortment of bags, including its **Quart Moon Hip Pack**, which is available with its special PowerGrid Cordura fabric. This fabric, combined with a double waterproof internal coating, provides dependable weatherproofing. (It's also a good idea to have a small, dry towel in a jacket pocket to wipe off any water that may have collected on a bag before opening it.)

If you don't have a bag that offers this form of protection, you can waterproof your existing bag with **Nikwax**. When applied to your camera bag, this substance will prevent water from being absorbed and eventually coming into contact with your equipment. It does this using specially designed elastic water-repellent polymers that adhere to fibers that nor-

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First Prize:

A 16" x 20" Exhibition LightJet Print from **West Coast Imaging** (value = $150)

10 runners-up will receive a copy of David Muench's and Marc Muench's *Primal Forces.*

Entry Rules:

Enter up to five samples of your work. These can be a duplicate slide or transparency, a 5" x 7" or 8" x 10" print (photo-quality inkjet is okay). No other materials will be accepted. **All photos must be from Arizona locations.**

Deadline for entries is December 20, 2000.

Send only duplicates or prints as we will not be able to return them.

Include information about where the photo was taken and the camera equipment used.

Our editors will review all of the submissions and make a selection of winners.

Results will be published in the March 2001 Travel and Workshops section of OP.

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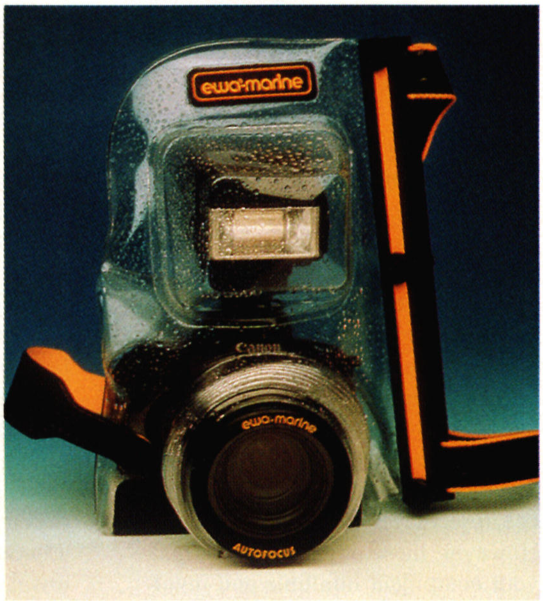
Be Prepared

Though I'm as guilty of it as many other photographers are, using your camera in the rain or at the beach without any protection is a bad idea. Though the camera may work fine at the moment, moisture wreaks havoc on your gear slowly and over time. Making the mistake of continuing to use your camera and lenses without some precautions is an invitation for disaster.

That's why in all my camera bags, I include several Ziploc or similar plastic bags. The bags aren't for a leftover Philly cheesesteak sandwich, but for my camera. An extra-large bag will accommodate not only a camera body, but also a fixed focal length or short-range zoom lens. I slip the plastic bag over the camera and lens. Then, after attaching the lens hood, I'll take a sharp blade and carefully cut an opening for the front element of the lens. The hood normally secures the bag in place or you can use a rubber band. If you're using a zoom lens, make sure you do this with the lens fully extended. When in such a bag, push/pull zooms are easier to handle than twist/turn models. I can't tell you how many times I've had to pull these out during an unexpected drizzle or shower. As I travel often to the tropics, surprise rainfall is par for the course.

Another alternative is a waterproof housing. They're not only for taking your camera underwater. **Ewa-Marine** offers **tough, yet soft, plastic cases** that will accommodate a variety of SLRs and camcorders. Its designs offer ample protection while making it very easy to access the various controls and buttons of your camera. Cases are also available for long lenses, including some long-range zooms.

Ewa-Marine's **C-500** rain cape provides protection for your camera body and your long glass. Though most pro-line SLRs and super-telephoto lenses offer improved seals against water and humidity, it's still important to hedge your bets with added protection. Even a large garbage bag may safeguard you from an expensive repair bill. The **Laird Rain Hood**, distributed by **Kirk Enterprises**, and the **Tenba rain hood** are great products to include in



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your photographic inventory.

Shooting near salt water is even more dangerous. The corrosiveness of salt water to the metal components of your camera can be devastating. I'm always amused by the fashion photographers who splash around in the waves photographing models. It may not a big deal for them toss out a camera and get a new one, but for the rest of us, it's a much more expensive proposition. For casual shooting, I'll use a waterproof compact camera. A model such as the **Canon Elph Sport** is great for an outing to the beach and removes any anxiety over potential accidents. Otherwise, a protective case should be considered for a shoot at the beach (see *OP,* October 2000, "Paddling For Photographs"). And it's always a good idea to wipe down your equipment when you get back home, as the high concentration of salt in the air can find its way to your gear.

Lens Protection

The biggest hazard for lenses isn't to their exterior, but to the interior. Fungus thrives on moisture and humidity, and the damage it can do to coatings and glass elements can be irreversible. Since you're unable to clean the internal working of your lenses, it's important to prevent moisture buildup inside the lens.

Silica gel often comes packaged with a brand-new lens. It's a good idea to always have fresh packets of it in your camera bag and lens cases. This substance absorbs moisture and, in a confined space such as a camera case, the moisture will be captured by it rather than finding a home in your lenses. It's available in convenient packets and can be frequently found at camera stores. Make sure to use self-indicating silica gel, as this type will change color to reflect that it has exhausted its ability to absorb moisture. You can restore silica gel by putting it in an oven at a temperature of 100 to 120 degrees F. You'll know it's restored when it has returned to its original color. If you live in a humid part of the country or are traveling to the tropics, you should store each item in a Ziploc bag with its own container of silica gel.

Back To Basics

When opening your camera back or changing lenses, make sure to do it under the protection of some covering. This is an opportune time for water to find its way into your gear and there's little you can do about it once it's there. For those of you who wear wide-brimmed hats, be careful not to have your camera back open when you tilt your head forward. Water can pour from the hat right into the camera (from personal experience, it doesn't make for a fun day of shooting when that happens).

Don't rush when you're out shooting, particular under extreme weather conditions. All the precautions in the world will mean little if, in the heat of the moment, you disregard these safeguards for the sake of getting the shot. Planning and preparation are always a big part of photography and no less so when it comes to making sure that your camera equipment remains in top working order. OP

Resources

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Great American Photography Weekend

February 15-17, April 4-8,
October 17-21, 2001

OP editor Rob Sheppard is conducting several workshops next year to help photographers use the new digital technologies. In the Great American Photography Weekend workshops in April (Great Smokies) and October (Arches National Monument), participants will be able to visit some great natural locations while learning the basics of such techniques as scanning, using image-processing software such as Photoshop, and getting great printouts. At the Palm Beach Photographic Centre in February, Sheppard will give a hands-on program, Jumpstart Photoshop, to give photographers a quick way of gaining the basic skills needed to use Photoshop with their images.

For more information, contact: Great American Photography Workshop, (606) 523-1653, www.gapweb.com; Palm Beach Photographic Centre, (561) 276-9797, www.workshop.org.

Aloha, Hawaii

April 14-21 and April 28-May 5, 2001

Spend an intimate, informative and fun-packed week photographing from the highest sea cliffs in the world, exploring ancient rain forests and swimming in the warm waters of secluded beaches. For the 12th year, *National Geographic* photographer Rik Cooke will be teaching a photography course on the island of Molokai, Hawaii. He'll be joined by photographer and *OP* columnist Dewitt Jones, who will share his insight and expertise. Whether a working professional or dedicated amateur, you'll be encouraged to learn with the freshness and enthusiasm of a beginner as you explore the creative process. Film is flown to Honolulu twice during the session and reviewed upon its return. Enrollment is limited to 18 participants.

For more information, contact: Rik Cooke, P.O. Box 280, Kualapuu, HI 96757, (808) 567-6430.

Portrait Of Guatemala

March 2-11, 2001

Spend 10 days in Guatemala with award-winning photographer and best-selling author Judy Olausen and learn what portraiture is all about. Olausen will demonstrate lighting techniques and cover other technical topics, as well as how to find or create an appropriate background, and how to help your subject be comfortable and look natural on film. This hands-on workshop includes assignments, critique sessions and individual attention to reaching your photographic goals. A photographer's dream location, Antigua will be the home base of the workshop, where colorful bougainvillea spill over tumbling rocks of centuries-old ruins into cobblestone streets and Mayan markets. Spend time with a native family, photograph daily lifestyles and witness the majestic volcanoes rising out of the early-morning mist of Lake Atitilan.

For more information, contact: Art Workshops in Guatemala, 4758 Lyndale Ave. South, Minneapolis, MN 55409-2304, (612) 825-0747, e-mail: info@artguat.org, www.artguat.org.

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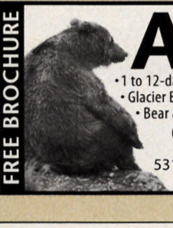

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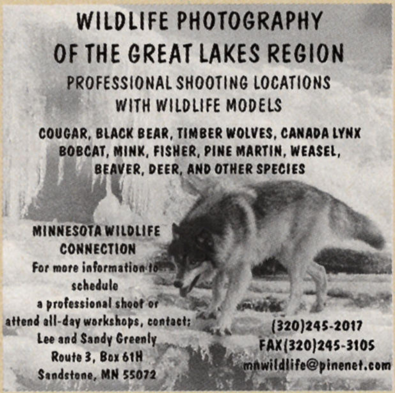

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For more information, contact: Red Rock 'N Llamas, P.O. Box 1304, Boulder, UT 84716, (877) 9-LLAMAS, e-mail: rllamas@color-country.net, www.redrocknllamas.com.

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February, 2001

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For more information, contact: Nome Convention and Visitors Bureau, P.O. Box 240-P, Nome, AK 99762, (907) 443-6624, e-mail: tourinfor@ci.nome.ak.us, www.nomealaska.com.

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For more information, contact: Canadian Adventure Tours, Riding Mountain Guest Ranch, P.O. Box 11, Lake Audy, Manitoba R0J 0Z0, Canada, (204) 848-2265, e-mail: wildlifeadventures@escape.ca, www.wildlifeadventures.mb.ca.

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January-March, 2001

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Autumn in Canadian Rockies : Sept 15-21

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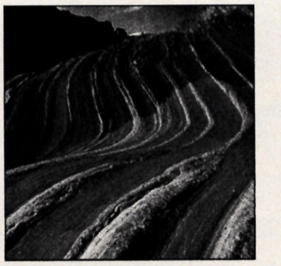

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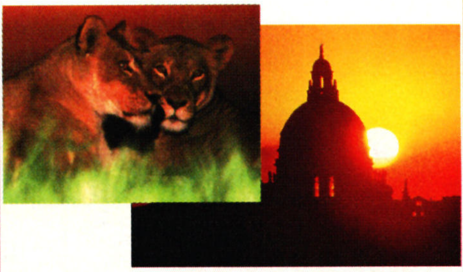

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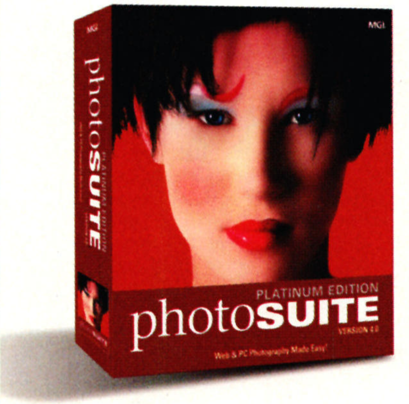

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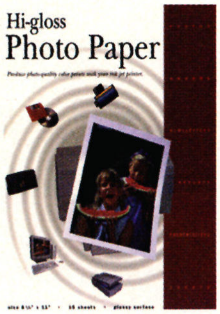
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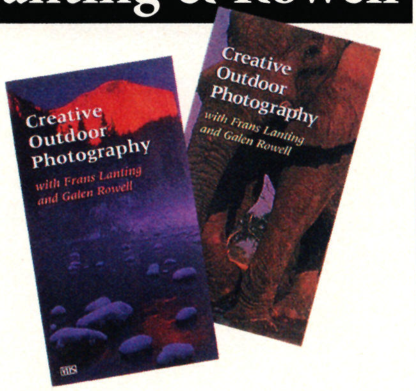
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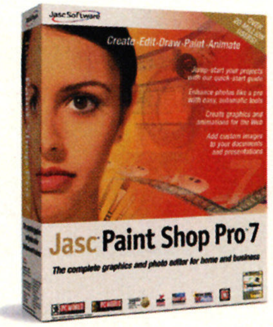
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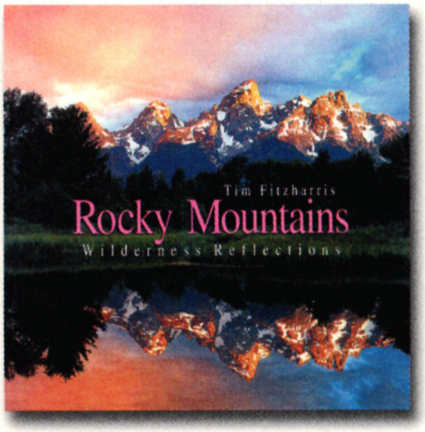
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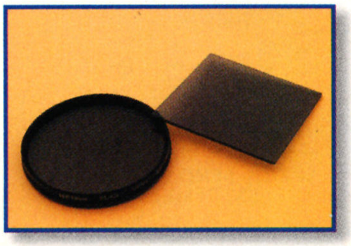

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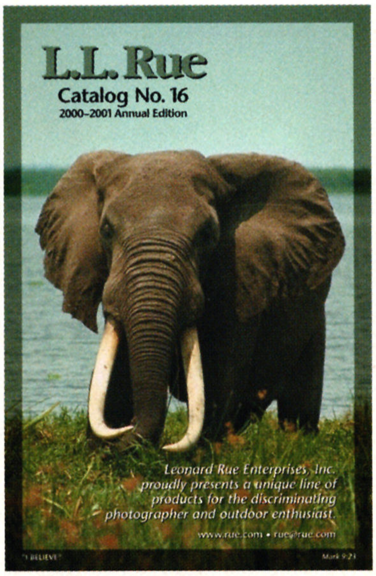
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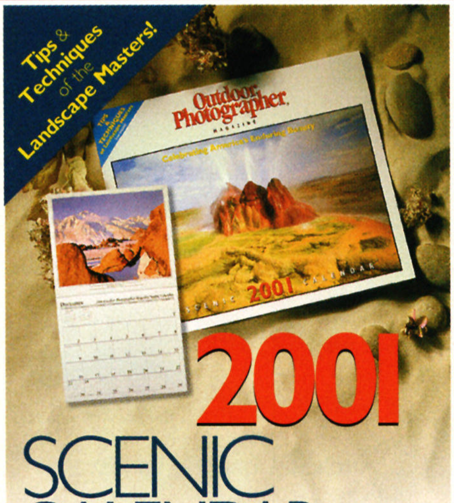

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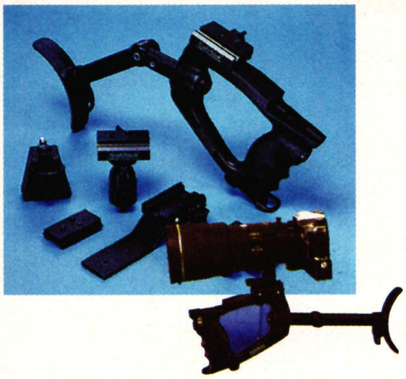

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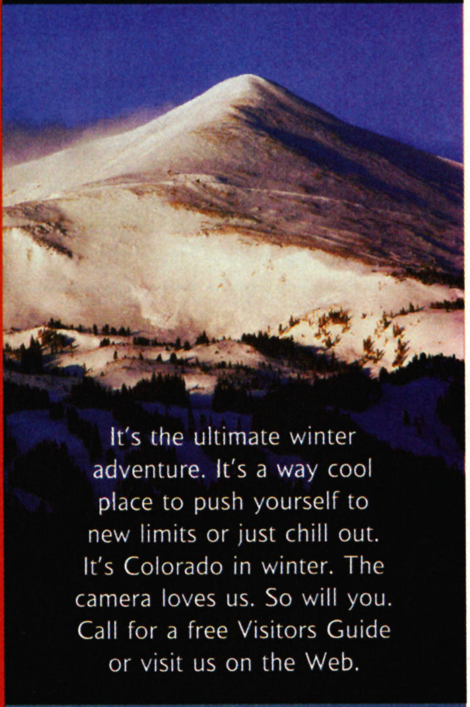

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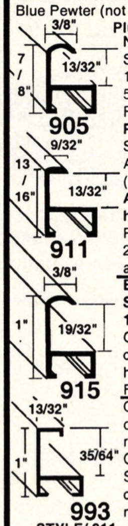

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(Cont'd from page 32)

transfer onto donor paper.

On another visit, Bill confronted me with an ethical dilemma. After he made a 96-megabyte TANGO drum scan of moonrise over Everest, we made a full 12x18 fine print without interpolation on his new Fujix 4000. It looked technically perfect to me, but Bill saw something missing. He asked if I had a darker exposure with detail in the moon.

"I know what you're thinking," I replied. "If I have one, I won't scan that moon to use here. I don't believe in composite nature images."

"But it's the same moon composed the same way at the same time," Bill said. "Why not utilize that different exposure to make a better print? When I'm beyond my film's latitude, I make multiple exposures on a tripod and merge the scans. It's cleaner than using your graduated filters, and I don't see an ethical problem."

"I don't, either. Ethically. Restoring detail I could see with my eye is great, but I want to guarantee buyers that every print represents a single exposure on one piece of film. What you suggest doesn't violate ethics, but it could cast doubt on the veracity of my work if the word got out that I scanned in a moon."

"What if we rescan the same piece of film for detail in the moon? If it's there, would it be okay to put that back into the master image file?" After a long pause, I said, "Okay."

Bill's new scan held a surprising amount of moon detail. The final print clearly involved digital manipulation, but only in the direction of reproducing what the film recorded and what could be seen with the eye.

When nature photography goes wholly digital, I've got a dream camera in mind that I'd use without ethical constraints. It will make three auto exposures in a split second for highlights, mid-tones and shadows, then render them into a single output. Meanwhile, I'm still trying to sort out public sentiment about digitized film images. If you have a strong opinion about what I did to get detail in the moon over Everest, let me know by e-mail. **OP**

***Galen Rowell**'s Web address is www.mountainlight.com.*

(Cont'd from page 34)

of moving into that future (much less into a new house). Let it all go, and I lose the touchstones that connect me with the richness of my history. The torment is in the balance.

Discovering that balance, I've made a thousand agonizing decisions over the past several weeks. I've arrived in my new house with far less stuff than I had before; arrived with a lightness in my heart, which that kind of unburdening brings, yet with a gnawing emptiness for all I left behind.

Setting up my new home, I can't rid myself of images of old slides, now not in yellow boxes, but in yellow dumpsters. Finally, I set down the box I'm unpacking and head out the door for a hike. Unadjudicating nature surrounds me, and I walk for a long time before finally coming to rest at the edge of the Pacific.

The patterns of the water slide silently back and forth. Dim gray-green amoebas, dark-edged and azure blue, some with dark centers, some without, slipping, breaking, merging endlessly.

"It scatters and gathers, it comes and goes," I thought.

Occasionally, from the crest of one of the tiny waves, would come a flash of light. Only for a second, then gone, then there again. It's sun, reflecting off the surface at an angle that met my eye. This "water sun," or rather, the thousand tiny water suns at which I stared are like a thousand tiny signal beacons flicking out a message. *Flash. Flash. Dot dash. Dot dash.* A message on the surface of mystery. A dancing joyous message so elegantly simple that I can't read it. I stare for another long moment straining to break the code; it will not come.

Then, just before a cloud obscures the sunset light and returns the water's surface to a flat green, I think I catch one word: *trust.*

Nature has sent me a message. Probably one she sends daily, but this day I'm ready to hear it.

I'll live with the joy of lightening and the sadness of letting go. The richness of the past and the possibilities of the future. I'll do so by remembering that I'm always right here...in the present.

And trusting that's exactly where I'm supposed to be. **OP**

(Cont'd from page 39)

70-minute show on the same subject is like forcing the audience to eat two gallons of chocolate ice cream. They may love ice cream, but not two gallons of it!

The duration of the individual images should vary depending on the subject. A landscape with a lot of information might be up longer than each of a series of something happening. Never leave a lone image up on the screen while you carry on a discussion or tell a story; put up several images that might support the thought. One image up too long is deadly and you'll notice your audience nodding off. Vary the dissolves and the times the images are up to pace the presentation.

If all else fails, you can always serve a really good dessert at the end of the program.

Multiple Flashes

Q I recently purchased the Lepp Macro Bracket II dual flash bracket from Tiffen. What components would I need to attach two small flashes from my camera to the two other flash units?

G. Goss
Via e-mail

A You'll need two off-shoe adapters, three coiled connecting cords, a distributor to go from the single connector from the camera hot-shoe to the two flashes and a TTL hot-shoe adapter. This setup can use any combination of TTL flashes. You could string additional flashes by daisy-chaining more cords and blocks. Once again, the combination of flashes only has the requirement of being camera-compliant.

A better way might be to get the new Canon, Minolta or Nikon wireless flashes or accessories for TTL remote flash. You have the same TTL capability with multiple flashes, but without the wires. **OP**

If you have any tips or questions, address them to: OUTDOOR PHOTOGRAPHER, Dept TT, George Lepp, 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1175 or on the Internet at www.leppphoto.com. Also visit George's new Website at www.leppimages.com.

MUENCH

(Cont'd from page 56)

Bonnie Muench: Well, it's the curse of the creative mind that it's hard enough to come up with something in the first place and doubly hard to then be asked to change or evolve your original vision to match other tastes. But I enjoy the feedback. It helps take the guesswork out of making decisions because I worked up 20 cover choices for *Primal Forces*.

Outdoor Photographer: What has been the biggest challenge in books?

Bonnie Muench: The big test for me has been translating our experiences in the field. You get a real feeling for the country and that can't help but feed into the design of the books. You look to bring the right emphasis, the tone of those places we've been to.

Outdoor Photographer: David, any last thoughts?

David Muench: Marc put a bookend on an interesting episode. I had dragged him up the side of a mountain in the '70s, a real tough climb for an adult and especially for the kid he was then. For the California book, Marc got me up one morning at 3:00 a.m. to photograph the sunrise—from the top of Mount Sill in the King Range.

Marc Muench: Payback time.

David Muench: It was a real drag going up that mountain.

Marc Muench: A Class 3 scramble, 3000 feet vertical in three quarters of a mile. We felt like we were going straight up. We made it just in time for a perfect sunrise. The stars were out, it was a beautiful night. Going up, we could see dawn coming from the east. We just had to get out and look at all that beauty.

Outdoor Photographer: Spoken like a true Muench. **OP**

Both California and Primal Forces, published by Graphic Arts Center Publishing, are now available.

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(Cont'd from page 40)

nature and wildlife photographers, including Dewitt Jones, Robert Glenn Ketchum, Galen Rowell, George Lepp, Darrell Gulin, Art Wolfe, Gary Braasch, Heather Angel, Jim Brandenburg, John Shaw, Tom Manglesen, Frans Lanting and Joe and Mary McDonald.

What I especially regret missing in NANPA's Vegas 2001 programming are two speakers who will be sailing close to the cultural winds that fill my photographic sails: Gordon Parks and Gerry Ellis. These speakers will be showing "peopled" pictures as they recount social history and discuss issues related to NANPA's core conservation mandate in the nature, wildlife and environmental realms.

With Gordon Parks and Gerry Ellis, 2001 NANPA programming finally acknowledges the growing need to create dialogue within the issues of the natural world, including the environment and the peoples who inhabit the globe, along with the birds, bears and bees—a focus on what the Buddhists refer to as the interconnectedness of all sentient beings. But there's still something missing in the NANPA message—a missing link.

What about women in the environmental scheme of things? Reconnecting the long-lost, feminine link in the chain of interconnectedness of native peoples and the natural world is the work of a nonprofit organization called WorldWomenWork (WWW). Founded by Singer Rankin in 1997, WWW fosters and funds a variety of programs in support of conservation, education and empowerment—mainly of minority women and their children.

Explaining her mandate, Rankin writes: "In Nepal, as I was trekking up Kanchenjunga on a very special World Wildlife Fund expedition [with Galen and Barbara Rowell, incidentally], it all became a reality. I had always had a strong bond with wild places and animals and a desire to conserve them, but it was through my involvement with the World Wildlife Fund that I realized the important role women play in the success of conservation. Empowerment and education are critical for women.... I was also disturbed by the globalization of cultures and the need to preserve crafts made by the indigenous peoples. My plan was a simple one: Buy things made by women—not to the exclusion of men—and sell them in the United States."

Given Rankin's superb taste in the handmade craft items she imports from Nepal, Bhutan, Zimbabwe, Kenya, Zambia and Pine Ridge, South Dakota, and has sold at trunk shows around the U.S., WorldWomenWork has made a difference. Not just another eco-feminist fantasy, WWW supports women's creativity and industry at the village level; as a result, mom develops a stake in village economic and political life, and the kids go to school.

What's more, the WWW monies are channeled through the World Wildlife Fund's Women and Conservation Initiative, including its Education for Nature Program. As a small sampler: Women are funded in conservation training programs in the Tanzanian Parks Service; a Namibian woman runs the Africat Foundation, which helps reduce territorial conflicts between wild animals and humans; in Vietnam, the women's Union is working to preserve the rich, biodiverse region of Kom Tum, home to tigers and white-cheeked gibbons; scholarships for women are available at Nepal's Forestry Institute; and in Bhutan, women-made handicrafts are reinvigorated for foreign markets.

The upshot being that as local women participate in education, conservation and economic development, the whole village becomes less reliant on diminishing natural resources; women become activists in the preservation of regional environments at the confluence of nature, culture, wildlife and water.

At the confluence of the sacred Ganges and Yamuna rivers, I'll be at the Indian mela floating candles for the planet. And I'll be thinking of Planet Vegas: the lion guarding the MGM Grand; the elephants at the Mandalay Bay; the Siegfried and Roy tiger show at the Mirage; the dazzling performance of "O" and the sumptuous Picasso Restaurant, both at the Bellagio.

So, brava, NANPA! At future summits, let's hear more about our planet's environmental facts-of-life—the interdependence of all sentient beings. **OP**

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*Visit **Lisl Dennis**' Website at www.lisldennis.com. For more about World WomenWork, visit www.worldwomenwork.org. For more about the Indian mela, visit www.mahakumbhmela.com.*

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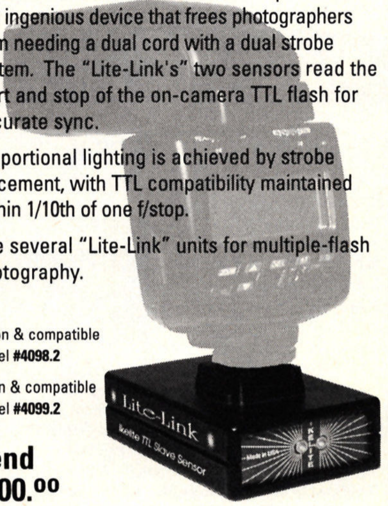

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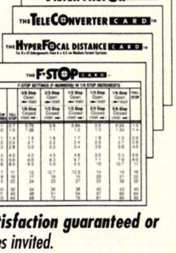

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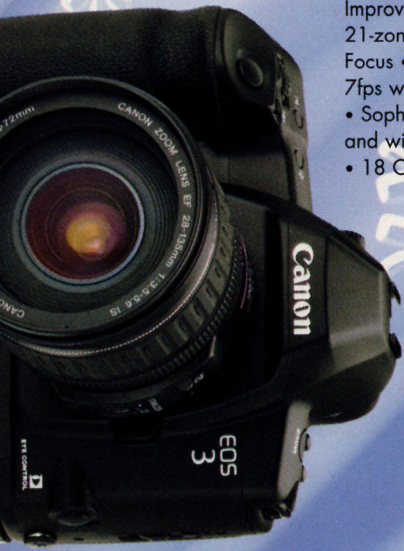

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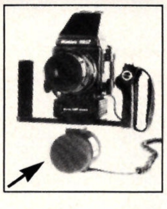

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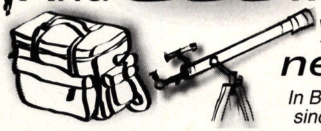

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MAGIC LIGHT SHOW

(Cont'd from page 74)

years. Once described as a "space-weather El Niño," massive eruptions of fiery gas and electrical pulses expelled by the sun are expected to hyperactivate the aurora. Northerly contiguous states can expect more frequent displays. Even southern states may be graced by northern lights, though scientists can't say precisely when or how often. During previous peaks in the solar cycle, the aurora has appeared in Mexico.

If you don't mind staying up all night for the next year or so, you stand a pretty good chance of seeing an aurora. Still, in the western hemisphere, your surest bet to capture the northern lights will be in Alaska or Canada. A number of Alaska towns have seen a relative boom of winter tourists hoping to glimpse the aurora.

Just a decade ago, Alaska was exclusively a summer destination. Few people were willing to vacation where the temperature may plummet to 50 below. A 1992 *New York Times* article by Timothy Egan noted how difficult it was to coax visitors to Alaska during the harshest months: "Going outside requires enough insulation to pass the Anchorage building code." But, he concluded, "Alaskans have figured out a way to sell the sky."

No matter where you see the aurora, it's one of nature's most spectacular and unforgettable events. Since the beginning of recorded history, people have watched in awe as the aurora danced in the sky. But I should close with a few words of caution. According to an ancient Eskimo superstition, any person who dares to whistle in the presence of the aurora risks having his or her head sliced off by the descending lights. Just in case you're superstitious and catch yourself whistling, fear not. An attack of the northern lights can be warded off.

My research has uncovered a peculiar, age-old defense. According to another regional superstition, you can keep the aurora at bay by tossing frozen sled-dog feces up into the air. To be on the safe side, I recommend tucking a few nuggets into the side pocket of your camera bag. **OP**

Cary Anderson works as a freelance photographer and radio network correspondent. His e-mail address is eagleye@alaska.net.

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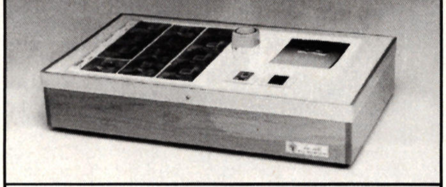

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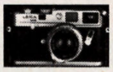

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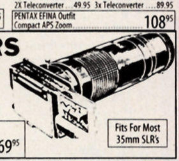

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220	207.95	222	304.95	224	219.95
345	389.95	410	298.95	500	367.95
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212AF	98.95	322VF	139.95	322AF	144.95
M322	108.95	444	79.95	450G	19.95
444	64.95	500G	23.95	PRO	239.95
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S2	948.50	ST	888.	RTS II	CALL	ARIA	518.
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28-135/3.8 Auto Macro	199.50		
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70-210/4.5 Macro "One Touch"	139.50		
75-300/4.5 Auto Macro	299.95		
80-200/4.5 Auto Close Focus	129.95		
60-300/4 Macro One Touch	199.50		
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602	29.95	603	48.95	604	64.95
606	74.95	608	91.95	610	118.95
612	138.95	613	159.95	614	178.95
620	84.95	622	138.95	636	79.95
623XP	154.95	660	278.95	646	199.50
652	218.95	750	78.95	752	94.95
757	128.95	777	178.95	787	198.95
5248	49.95	5275	89.95	5608	64.95

TENBA

P995	197.95	P895	164.95	P795	158.95
534	82.	513	98.95	415	82.50

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19-35 SER1	128.95	28-300 SER1	218.95
24-70 F3.5 Macro SER1	158.95		
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17-28/4	108.95	300/5.6 Viv	118.95
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120-600/5.6-8	499.	100-500/5.6-8	318.95
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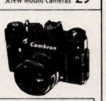

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- Camera Case

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FILM

KODAK 35MM SLIDE FILM

	ASA	24	24 w/p	36	36 w/p
KM	25	3.94	6.99	5.52	9.29
KR	64	3.94	6.95	4.36	8.69
EA	50	4.15	6.95	5.85	9.45
EB	100	3.55	6.79	3.35	6.70
ET	160	4.85	7.65	6.36	9.48
ED	200	4.55	7.75	5.10	8.09
KL	200	4.18	8.18	7.05	11.19
KPA	40	—	—	7.75	11.20
UW		—	—	6.90	10.99
EB	100	4.49	7.09	3.29	6.29
LLP	100	—	—	6.74	11.49
EIR	INF	—	—	17.49	21.95
EL	400	5.35	8.70	5.64	8.56
EZ	400	6.19	9.79	8.00	11.60
EES	1600	—	—	8.35	11.95
HCS	EKTA	—	—	4.15	7.77

KODAK 35MM PRO SLIDE FILM

	ASA	36	36 w/p	100 ft
PKM	25	7.49	11.98	—
PKR	64	7.49	11.98	—
PKL	200	8.49	12.84	—
EPY	64	5.99	8.95	81.95
EPR	64	5.99	9.95	89.95
E100S/SW	100	5.89	9.95	94.95
EPN	100	4.89	10.49	89.95
EPP	100	4.99	9.95	89.95
EPT	160	8.49	12.58	96.95
EPD	200	7.98	10.99	96.95
E200	200	6.79	9.99	93.95
EPJ	320T	7.99	10.95	—
EPL	400	8.79	10.75	109.95
EPH	1600	10.59	14.68	—
5071	DUP	6.49	10.58	14.95

KODAK 120/220 PRO SLIDE FILM

	ASA	120	220		ASA	120	220
EPR	64	4.19	8.61	EPY	64	4.09	—
EPN	100	4.29	8.39	E100S/SW	100	4.19	8.38
EPP	100	4.10	8.20	EPT	160	4.65	—
EPD	200	4.59	9.30	EPL	400	5.30	—

WEDDING EDITION PARTY 6 PACK Five-35mm Onetime Use Camera 32.95

POLAROID AND FORTE B/W FILM CALL

PREPAID PROCESSING MAILERS

DP12	3.89	DP24	6.25	DP36	8.35
24 Exp. Slide	2.99	36 Exp. Slide	4.09		
120 Slide Film	5.49	220 Slide Film	9.95		
PK 59	5.49	DP 15	5.89	DDP 24	7.49
DDP 12/24E	7.49	PP 1218	14.95		
PP 7030	16.50	APS 15 exp.	7.95		
APS 25 exp.	9.29	APS 40 exp.	13.85		

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Top Quality	9.95	Deluxe Model	14.95
Watson	14.75	Film Shield	9.50
Reloadable Cassettes	10 for 2.89		

KODAK COLOR PRINT FILMS

	ASA	24	24 w/p	36	36 w/p
RA	100	3.09	9.37	4.09	12.24
RB	200	3.72	9.95	4.75	12.99
RC	400	4.05	16.25	5.25	13.49
RF	1000	4.99	11.25	6.44	14.35
GA	100	1.76	7.90	2.18	10.25
GB	200	2.04	8.35	2.49	10.50
GC	400	2.30	8.50	2.75	10.99
GT	MAX	3.90	10.20	5.60	13.89
GF	1600	4.50	10.90	5.99	13.90

KODAK 35MM NEGATIVE/PRINT FILM

	ASA	36	36 w/p	100 ft
VPS	160	5.09	13.34	40.95
PHR	25	5.49	13.74	—
PRN	100	3.99	13.60	—
PMC	400	5.49	13.74	—
PPF	400	5.35	13.60	—
PMZ	1000	6.19	14.74	—
PJA	100	2.79	11.94	—
PJM	640	3.85	12.54	—
PJC	1600	4.09	13.84	—
Portra 160NC	160	5.69	13.99	—
Portra 160VC	160	5.69	13.99	—
Portra 400NC	400	5.89	13.99	—
Portra 400NC	400	5.89	13.99	—

	ASA	120	220		ASA	120	220
VPS	160	2.50	5.25	PHR	25	3.99	—
PRN	100	3.30	6.59	PPF	400	3.39	6.79
PMC	400	3.39	6.79	PMZ	1000	3.69	7.40

KODAK 35MM PRO B&W FILM

	ASA	24	w/p	36	w/p	100 ft
PX	125	2.09	9.86	2.59	11.84	29.95
TX	400	2.19	8.78	2.49	11.74	33.95
TMX	100	2.19	8.98	2.58	12.04	35.95
TMY	400	2.25	9.16	2.58	12.00	36.95
TMZ	3200	—	—	3.49	12.94	79.95
TP	Copy	—	—	6.19	14.35	—

	ASA	120	220		ASA	120	220
TMX	100	2.49	—	VP	125	2.19	—
PXP	125	2.50	5.10	TXP	320	—	24.95
TX	400	2.49	—	TMY	400	2.59	—
TP	Copy	4.99	—				

KONICA FILM

ASA	24	36	36 w/p	120	220
Impressa 50		3.88	4.85	13.50	—
100	1.59	1.79	10.19	2.49	—
200	1.99	1.89	11.88	—	—
400	1.69	3.75	12.19	3.39	—
3200	6.19	7.39	15.39	4.76	—

ILFORD FILM

ASA	24	36	120	220	100 ft
FP-4 125	1.93	2.49	1.93	25.50	26.75
XP-2 400	2.08	284	1.97	—	31.95
HPS 400	1.84	2.54	1.83	25.50	29.75
Delta 100	2.26	2.76	—	—	35.50
Delta 400	2.44	2.89	2.44	25.75	34.95
NEO 800					

SFX 200 INF 36 Exp. 614 Delta 3200 36 Exp. 4.59

FUJI SLIDE FILM

	ASA	24	w/p	36	w/p	100 ft
Astia	100	—	—	5.45	8.99	72.95
Sensia II	100	—	—	3.39	6.29	—
Provia	100	—	—	4.99	7.99	77.77
RH	400	4.44	7.25	5.30	7.95	—
Velva	50	—	—	5.29	8.29	77.77
RFP	50	—	—	4.94	8.25	63.90
RTP	64	—	—	5.39	8.45	72.00
RDP	100	—	—	4.39	8.90	66.95
Sensia	200	3.24	8.25	3.99	7.19	—
RHP	400	—	—	5.00	7.95	86.90
Sensia	400	4.35	7.89	5.19	8.15	—
Provia	400	—	—	6.74	9.88	101.95
Provia	1600	—	—	8.19	13.95	—

	ASA	120	220		ASA	120	220
RVP	50	3.14	6.85	RFP	50	3.38	—
RTP	64	3.36	—	Provia	100	3.89	6.69
RHP	400	4.49	—	Astia	100	3.49	7.89
RDP	100	3.49	6.49				
NPS	160	2.22	5.55	MLP	160	2.80	—
NHG	400	3.20	6.49	Neopan	400	2.19	—
NHG II	800	3.89	7.89	NPH	400	3.49	6.49

FUJI FILM

	ASA	135-24	24 w/p	135-36	36 w/p
CN	100	1.56	7.99	1.90	9.89
Neopan	100	1.67	7.99	1.86	10.75
NPS	160	—	—	3.24	11.49
CA	200	1.86	8.15	2.19	10.50
Neopan	400	—	—	2.46	11.15
CH	400	2.06	8.40	2.86	11.11
NHG	400	—	—	5.16	12.75
NPH	400	—	—	3.66	12.18
Press 400					
NHG II	800	—	—	6.29	14.50
CZ Press	800	—	—	3.49	12.22
CU	1600	3.16	9.50	3.96	13.20
Neopan	1600	—	—	3.19	12.25
Reala	100	2.36	8.50	2.76	11.00

Reala 120 Roll Film 2.22 Reala 220 Roll Film 5.65

AGFA FILMS

	ASA	24	36	36 w/p	120	220	100 ft.
HDC	100	2.96	3.65	12.05	—	—	—
HDC	400	3.75	4.45	12.99	—	—	—
CTX	100	4.22	4.99	9.25	—	—	—
APX	25	—	3.23	13.95	2.09	—	—
APX	100	2.89	2.98	9.58	2.09	—	48.43
APX	400	—	3.08	9.45	2.19	—	49.95
Ultra	50	2.99	3.89	12.89	3.38	—	—
Optima	100	3.48	3.89	12.69	2.97	—	45.75
Optima	200	3.65	4.19	13.69	3.09	6.49	—
Optima	400	3.96	4.48	13.89	4.39	6.49	—
Portrait	160	3.34	3.88	12.99	2.79	—	44.95
XRS	400	4.29	4.29	13.49	3.69	8.99	—
RSX	50	—	4.96	9.25	3.39	—	—
RSX	100	—	5.49	9.95	3.69	—	—
RSX	200	—	5.96	9.95	3.99	—	—
Scala	200	—	7.95	15.50	4.89	—	—

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With Polaroid Back
2 OR 4 PICTURES WITH ONE EXPOSURE!

Model II (2 Passports and ID) $499.50 Model IV (4 IDs) $549.50

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8/4	499.50	14/2.8	598.50	15/2.8	379.95
18/3.5	269.95	24/2.8	119.95	500/8	199.50
14/2.8	648.50	300/4APO	488.95	300/2.8APO	1988.
400/5.6 APO	419.95	28/1.8APO	134.95		
2X APO	164.95	50/2.8 Macro	184.95		
90 2.8 Macro	227.95	28-300/	369.95		
105/2.8 Macro	308.95	300/4 Macro	639.50		
135/2.8	69.95	500/4.5 APO	7,795.		
180/5.6 APO	248.95	600/8	279.95		
180/2.8 APO	628.95	800/5.6 APO	4,798.		
21-35/3.5	239.95	1000/8APO	3795.		
28-105/4	138.95	28-105/2.8	158.95		
28-200/3.8	148.95	28-70 UC	69.95		
17-35/2.8		35-80/4	69.95	100-300/4	109.95
28-70/2.8	248.95	28-70/2.8-4	98.95		
28-80/3.5	71.95	70-210/4 Macro	84.95		
50-500/4.0	968.50	135-400 APO	378.95		
75-300 APO Macro	198.95	70-210 APO Macro	174.95		
70-210/2.8 APO Macro	378.50	170-500 APO	478.95		
70-210/4 UC	74.95	70-200/2.8	559.95		
75-300 Mac Zm	148.95	24-70	116.95		
70-300/4.5	144.95	70-300/4.5 APO	224.95		
Sigma 2X Tele Extender	119.95	1.4X	129.95		
SIGMA SA 300 Kit 35-80 Zoom Lens	299.95	SIGMA SA5	329.95		
SIGMA SA 300 Kit with 28-70 Zoom Lens	369.95				
SIGMA SA 300 Kit with 28-105 Zoom Lens	379.95				
SIGMA 300 Kit with 28-200 Zoom Lens	399.95				

TAMRON

17/3.5	294.95	90/2.5	194.95		
24/2.5	214.95	180/2.5	549.95		
28/2.8	58.95	300/2.8	1450		
135/2.8	74.95	400/4	1799.50		
200/3.5	88.75	500/8 Mir	239.95		
28-200/3.8	238.50	28-70	99.95		
70-150/3.8	129.50	70-210/2.8	698.95		
35-105/2.8	439.95	70-210/4	99.95		
35-70/3.5	83.95	80-200/2.8	585.		
35-135/3.5	199.95	200-500/5.6	879.95		
70-210/3.5	249.95	70-210 AF	94.95		
2X Flat	64.95	Custom 2X	119.95		
2x Converter	79.	2x7EL Conv	69.95		
2x4EL Conv	29.95	1.4X AF	79.95		

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14/2.8	998.50	20-40/2.7	439.95		
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35-105/2.8	519.95	28-200/3.8	219.95		
70-210/4	98.95	300/2.8	1,895.		
85-210	89.95	90/2.8	334.95		
70-300/4	159.95	70-210/2.8	688.95		
28-70/3.5	94.95	2x Tele	94.95	100-300/5	124.95
70-300/4	159.95	28-105/4	118.95		
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24-70/3.5	158.95	28-200/3.5	139.95		
28-70/3.5	79.95	60-300/4	134.50		
28-70/2.8	88.95	70-210/4	79.95		

TOKINA LENSES FOR AUTOFOCUS CAMERAS

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28-70/2.8	134.95	28-300/4	189.95		
28-70/3.5	124.95	70-210/4	94.95		
17/3.5	269.95	75-300/4.5	178.95		
24-40/2.8	388.95	100/2.8M	358.95		
28-70/2.8	238.95	28-80/3.5	78.95		
28-300/4	189.95	100-300/5.6	119..95		
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EOS Elan IIE	347*
EOS Elan IIE QD	387*
EOS A2	437
EOS A2E	497
EOS iX	247
EOS iX Lite	227
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CAMERA KITS

ALL INCLUDE USA WARRANTY

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Rebel 2000 w/ 28-105 USM Kit	407
EOS Elan 7 w/ 28-80 USM Kit	517
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EOS Elan 7E w/ 28-105 USM Kit	647
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EOS A2E w/ 28-135 USM Kit	917
EOS A2E w/ 28-80 USM Kit	587
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EOS iX Lite w/ 22-55 USM Kit	317
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EOS 3 w/28-135 & 75-300 IS USM Lenses	1937

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380 EX	117
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$217

380 EX

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ML-3 Ringlite Flash	217

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24 / 2.8	257
28 / 2.8	157
50 / 1.8	55
50 / 1.8 II	CALL
50 / 2.5 Macro	247
100 / 2.8 Macro	443
75-300 / 4-5.6 II	117
80-200 / 4.5-5.6 II	77

USM LENSES

20 / 2.8 USM	387
28 / 1.8 USM	337
50 / 1.4 USM	307
85 / 1.8 USM	277
100 / 2.8 USM	367
20-35 / 3.5-4.5 USM	327
22-55 / 4-5.6 USM	117
24-85 / 3.5-4.5 USM	247
28-80 / 3.5-5.6 USM	77
28-90 /3.5-5.6 USM New!!!	127
28-105 / 3.5-4.5 USM	203
28-135 /3.5-4.5 IS USM	427
28-200 /3.5-5.6 USM New!!!	427
55-200 / 4.5-5.6 USM	153
80-200 / 4.5-5.6 USM	87
75-300 / 4.0-5.6 II USM	143
100-300 / 4.5-5.6 USM	227
100 /2.8 USM MACRO New!!!	647
AF 2X Converter	47
AF 2X Pro Converter	57

L-Series Pro LENSES

24 / 1.4 L USM New!!!	1097
17-35 / 2.8 L USM	1027
28-70 / 2.8 L USM	997
70-200 / 2.8 L USM	1097
70-200 / 4.0 New!!!	737
35-350 / 3.5-5.6 L USM	1297
100-300 / 5.6 L	497
100-400 / 4.5-5.6 L IS USM	1467
300 / 4.0 L IS USM	1097
300 / 4.0 L USM	827
400 / 2.8 II L USM	5649
400 / 5.6 L USM	963
Extender 1.4X APO Pro	297
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Canon
EF 75-300mm
F4-5.6 USM *Image Stabilizer*

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Rebel 2000	387	Elan II E QD	517*
Rebel 2000QD	417	A2	607
Elan7	537	A2E	677
Elan7E	587	iX	407
Elan II	467*	iX Lite	CALL
Elan IIE	497*	EOS 3	1163

TWIN LENS KIT II

- Kit Includes Body of Your Choice
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- Canon USM 75-300mm f/4.0-5.6
- Strap, Case, Cleaning Kit &

Includes USA Warranty

Rebel 2000	417	A2	637
Rebel 2000QD	443	A2E	717
Elan7	587	iX	457
Elan7E	637	iX Lite	CALL
Elan II	513*	EOS 1v	CALL
Elan IIE	537*	EOS 3	1197
Elan II E QD	567*		

Tamron 28-200 Kit

- Tamron 28-200 Super Macro Asph.
- Camera Case
- Wide Strap & Cleaning Kit

Includes USA Warranty

Rebel 2000	*423	A2	*627
Rebel 2000QD	*437	A2E	*697
Elan 7	*587	iX	*467
Elan 7E	*637	iX Lite	*447
Elan II	*497	EOS 1V	CALL
Elan IIE	*527	EOS 3	*1177
Elan IIE QD	*567		

Same kit w/Tamron's NEW 28-300 Add $200

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N90s	$1987
F100	$2227
F5	$2987
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N65 NEW!	CALL	F - 100	1057
N70	347	F-5	1737
N70 QD	387	FM - 2 Chrome	357
N80 NEW!	467	FM - 2 Black	407

CAMERA KITS

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N60 w/ Nikon 28-105mm	507
N60 w/ Nikon 28-200mm	677
N70 w/ Nikon 35-80mm	407
N70 w/ Nikon 28-80mm	427
N70 w/ Nikon 28-105mm	587
N70 w/ Nikon 28-200mm	707
N80 w/ Nikon 28-105mm	707
N80 w/ Nikon 24-120mm	837
N80 w/ Nikon 28-200mm	827
N90s w/ Nikon 28-80mm	767
N90s w/ Nikon 28-105mm	953
N90s w/ Nikon 24-120mm	1097
N90s w/ Nikon 28-200mm	1077
N90s w/ Nikon 35-70mm F2.8	1127
F100 w/ Nikon 28-80mm	1147
F100 w/ Nikon 28-105mm	1337
F100 w/ Nikon 24-120mm	1477
F100 w/ Nikon 28-200mm	1447
F100 w/ Nikon 35-70mm F2.8	1617
F5 w/ Nikon 24-120mm	2137
F5 w/ Nikon 28-105mm	1977
F5 w/ Nikon 28-200mm	2127
F5 w/ Nikon 35-70mm F2.8	2177
Pronea S w/ iX 30-60mm	317
Pronea S w/ iX 30-60mm & 60-180mm	457
FM-10 w/ 35-70mm & Case	197

All Kits Include Case and Wide Strap
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NIKON FLASHES

SB-28

$257

SB-27	177
SB-23	77
SB-22S	107
NewSB-28DX	CALL
NewSB-29 MACRO	CALL

LENSES

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20 / 2.8 D	397
24 / 2.8 D	263
24-85 / F2.8-4.0 D New!!!	CALL
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35 / 2.0 D	207
50 / 1.4 D	207
60 / 2.8 Macro 1:1	297
85 / 1.4 D IF	767
85 / F2.8 Micro New!!!	CALL
85 / 1.8 D	277
105 / 2.8 D	497
105 / 2.0 DC AF D	673
300 / 4 D (ED) IF	807
200 / 4 D Macro	1077
24-50 / 3.3-4.5 D	273
24-120 / 3.5-5.6 D IF	423
28-70 / 3.5-4.5 D	243
28-80 / 3.5-5.6 D	107
28-105 / 3.5-4.5 D	274
28-200 / 3.5-5.6 D IF	413
35-70 / 2.8 D	517
35-105 / 3.5-4.5 D	253
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75-240 / 4.5-5.6 New!!!	CALL
70-300 / F4.5-5.6 D	227
70-300 / F4-5.6 G AF New!!!	CALL
80-200 / 4.5-5.6 D	227
80-200 / 2.8 w/ Tripod Collar	727
80-400/4.5-5.6 D	CALL

AFS LENSES

AFS 17-35 / 2.8 D	1667
AFS 28-70 / 2.8 D	1397
AFS 80-200 / 2.8 D	1347
AFS 300 / 2.8 D	4347
AFS 400 / 2.8 D	CALL

AF LENSES

50 / 1.8	73
28-85 / 3.5-4.5	237
AF 2X Converter	57
AF 2X Pro Converter	167

Nikon
28-200 f3.5-5.6 D
IF Lens

$413.00

TWIN LENS KITS

Kit 1

- Kit Includes Body of Your Choice
- Nikon 28-80mm f/3.5-5.6
- Nikon 80-200mm f/4.0-5.6
- Strap, Case, Cleaning Kit &

Includes USA Warranty

Kit 2

- Kit Includes Body of Your Choice
  - Nikon 28-80mm f/3.5-5.6
  - Nikon 70-300mm f/4.0-5.6
- Wide Strap, Case, Cleaning Kit &

Includes USA Warranty

	KIT 1	KIT 2
N60	447	597
N60 QD	477	617
N70	507	627
N70 QD	537	607
N80	627	747
N90s	887	1007
F100	1217	1337
F5	1897	1997

Tamron 28-200 Kit

- Tamron 28-200 Super Macro Asph.
- Camera Case
- Wide Strap & Cleaning Kit

Includes USA Warranty

N60	437*	N80	687
N60 QD	467*	N90s	897*
N70	553*	F5	1937*
N70 QD	587*	F100	1287*

Same kit w/Tamron's NEW 28-300 Add $200

MINOLTA AUTHORIZED DEALER

QTsi

- 2 Segment TTL Metering w/5 AF Exposure Modes
- Lightweight

$187.00

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New!

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CAMERA BODIES

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QTSI NEW!!!	187	Maxxum9 Pro	1267
HTSI	217	Maxxum 7 NEW!	797
HTSi Plus	227	X-700	CALL
800si	487	X-370	CALL

CAMERA KITS

ALL INCLUDE USA WARRANTY

QTSI w/ Maxxum 28-80mm	247
QTSI w/ Maxxum 28-105mm	337
QTSI w/ Sigma 28-105mm	367
HTsi w/ Maxxum 28-80 MM	263
HTsi w/ Maxxum 28-105 MM	407
Maxxum 7 w/ Max 28-80 MM	847
Maxxum 7 w/ Max 28-105 MM	997
Maxxum 7 w/ 28-80 ASPH	997
XTsi Kit w/ Maxxum 28-105 MZ	447
XTSI w/ Sigma 28-105mm	467
Maxxum 9 Kit w/ Maxx 28-105 MZ	1497
Maxxum9 w/Maxxum 28-80 MM	1319
800si w/ Maxxum 28-105 MZ	647
800si w/ Maxxum 28-80 MM	553
800si w/ Sigma 28-105mm	637

All Kits Include Case and Wide Strap
All Include USA Warranty

MINOLTA FLASHES

NEW!! 5600 HS

$347

5400 HS	227
3600 HS NEW!!	177
1200 AF RingLight	237
3500 XI	97

LENSES

20mm F2.8	407
24mm F2.8	217
28mm F2.8	137
50mm F1.4	187
50mm F1.7	57
50mm F2.8 Macro	233
100mm F2.8 Macro	427
17-35mm F3.5 GAF	1317
20-35mm F3.5-4.5	407
24-85mm F3.5-4.5 MZ	297
24-105mm F3.5-4.5 NEW!!	393
28-70mm F2.8	767
28-80mm F4.0-5.6 MZ	77
28-85mm F3.5-4.5 i	197
28-105mm F3.5-4.5 Xi	117
28-105mm F3.5-4.5 MZ	207
35-70mm F3.5-4.5	67
35-70mm F3.5 NEW!!	117
70-210mm F4.5-5.6 MZ	87
75-300mm F4.5-5.6 MZ	143
80-200mm F2.8 APO	837
100-300mm F4.5-5.6Si APO	367
100-400mm F4.5-6.7 APO	577
AF 2.0X Converter	47
AF 2.0X Pro Converter	147

MINOLTA
EF 75-300mm
F4-5.6

$137.00

TWIN LENS KIT

Includes USA Warranty

Kit Includes Body of Your Choice
Maxxum 28-80 f/4 -5.6
Maxxum 70-210mm f/4.5-5.6
Strap & Case

QTSi	307	XTSi	407
Maxxum 7 NEW!!	977	800si	613
HTSi	343	800si QD	677
HTSi Plus	397	Maxxum 9	1317

TWIN LENS KIT II

Includes USA Warranty

Kit Includes Body of Your Choice
Maxxum 28-80mm f/4-5.6
Maxxum 75-300mm f/4.5-5.6 Strap & Case

QTSi	407	XTSi	503
Maxxum 7 NEW!!	1067	800si	707
HTSi	437	800si QD	787
HTSi Plus	487	Maxxum 9	1437

Tamron 28-200 Kit

- Tamron 28-200 Super Macro Asph.
- Camera Case, Wide Strap, Cleaning

Includes USA Warranty

QTSi	377*	800si	647*
HTSi	457*	Maxxum 9	1427*
HTSi Plus	447*	Maxxum 7 NEW!!	1037
XTSi	477*		

Same kit w/Tamron's NEW 28-300 Add $200

PENTAX AUTHORIZED DEALER

ZX-7

Featuring the innovative "Auto Picture Mode," this camera is so smart that if completely frees you from complicated exposure control!

$247.00

With Pentax FA28-80mm Lens, Case, & Wide Strap......... **$317.00**

ZX-5N

- 3 Point AF System
- 6 Segment, Center, or Spot Metering

$307.00

With Pentax FA28-80mm Lens, Case, & Wide Strap......... **$387.00**

CAMERA BODIES

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ZX-5N	307	PZ-1P	463
ZX-10	197	ZX-M	137
ZX-50	167	ZX-30 NEW!	CALL

645N (Medium Format)	1869
6X7 II (Medium Format)	1467

CAMERA KITS

ALL INCLUDE USA WARRANTY

ZX-30 Kit w/ Pentax 28-80	267
ZX-7 Kit w/ Pentax 28-80	407
ZX-7 Kit w/ Pentax 28-105	423
ZX-50 Kit w/ Pentax 35-80AF	247
ZX-50 Kit w/ Pentax 28-80AF	277
ZX-5N w/ Pentax 28-80mm	367
ZX-5N w/ Pentax 28-200	497
ZX-5N Kit w/ Pentax FA 28-105	457
ZX-M Kit w/ 50mm F2.0	167
PZ-1P Kit w/ Pentax 28-80mm	533
PZ-1P w/ Pentax FA 28-200mm	657
PZ-1P w/ Pentax FA 28-105mm	627

All Kits Include Case and Wide Strap

PENTAX FLASHES

330 FTZ	107
280T	137

500FTZ $237

TWIN LENS KIT

- Pentax 28-80mm
- Pentax 100-300mm
- Full Size Tripod
- Wide Strap & Case

ZX-5N	517	ZX-50	387
PZ-1P	687	ZX-30	427
ZX-7	477	ZX-M	367

LENSES

FA 20mm F2.8	477
FA 28mm F2.8	163
FA 50mm F1.4	157
FA 50mm F1.7	87
FA 50mm F2.8 Macro	267
FA 100mm F2.8 Macro	397
FA 100mm F3.5	189
F 17-28mm F3.5-4.5	347
28-105mm F4-5.6 New!!!	217
100-300mm F4.7-5.8 New!!!	187
FA 28-70mm F4	117
FA 28-80 F3.5-5.6	87
FA 28-200mm F3.8-5.6	197
FA 100-300mm F4.5-5.6	157
35-80mm F4-5.6	69
80-160mm AF F4.5	CALL
80-200mm F4.7-5.6	87
80-320mm F4.5-5.6	197
SMCP 100-300mm F4.5-5.6	237
2X Converter	57
2X Pro Conv.	167

Tamron 28-200 Kit

- Tamron 28-200 Super Macro Asph.
- Camera Case, Wide Strap, Cleaning Kit

Includes USA Warranty

ZX-50	343*	ZX-7	457*
ZX-10	CALL*	ZX-5N	517*
ZX-30	374*	PZ-1P	677*

Same kit w/Tamron's NEW 28-300 Add $200

OLYMPUS AUTHORIZED DEALER

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$377

Includes: Quartz Date, Tripod, Strap, Cleaning Kit & Full USA Warranty

IS-3 PRO Kit

$597

Includes: B-28 Wide Lens, B-300 Tete Lens, Quartz Date, Tripod, Grip Strap, Cleaning Kit, Gadget Bag & Full USA Warranty

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Stylus MJU 130

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Stylus Zoom 115

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SIGMA

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28-300mm F3.5-6.3 IF New!! Hyperzoom Aspherical Top Rated $497

17-35mm F2.8-4.0 New!! Aspherical $447

70-300mm F4-5.6 New!! Super Continous Macro Top Rated $277

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170-500mm F3.5-6.3 IF Aspherical Top Rated $517

28-200mm F3.5-5.6 IF Hyperzoom Aspherical $287

28-105mm F2.8-4.0 New!! Aspherical Top Rated $297

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2.0x APO 147
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Great Rebates Goin On !!!

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Made in Japan! 6-Year Warranty!

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AF 28-105mm F2.8-3.8 -Compact -Superfast $249

AF 100-400 F4.5-6.7 MACRO Ultra Compact $469

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Vivitar

500mm F8 Mirror Closeout!! $87

Series 1 AF 19-35 F3.5-4.5 $137

Tokina

Great Rebates on Selected Lenses

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ATX "PRO"....$837
EOS, Nikon, Maxxum, Pentax

AF 20-35mm ATX PRO F2.8 $537
ATX "PRO"....$807
EOS, Nikon, Maxxum, Pentax

28-70mm F2.6-2.8 ATX AF TOP RATED $353
ATX "PRO"............$547

35-300mm F4.5-5.6 AF $157
EOS, Nikon, Maxxum, Pentax

SZX AF 80-400 F4.5-5.6 $437
ATX "PRO"...$599

SZX AF17F3.5 AF ATX Pro $337
ATX "PRO"....$497

SUNPAK

622 SUPER ZOOM

$287
- Variable Guide # up to 170
- 7 Auto F -Stop Settings
- Power Ratio from full to 1/128th Power

Super Zoom PZ-5000

CALL
- Auto Mode Settings
- Multi Flash stroboscopic control
- Power Ratio function is selectable 1/1-1/64 output

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$327
- Bare Bulb Reflector f/ All Formats
- Guide # up to 150
- 3 Auto F -Stop Settings
- 120J AutoPro

We Carry the Entire Line of Sunpak Accessories

PHOENIX

RL-59

- Fully Dedicated TTL Macro Ringlight Flash
- AF Compatlible

$169

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Hi-Intensity Flashes

Top Rated

EF430

- High Speed Auto Zoom
- Guide # Up to 142
- Rear Curtain Sync
- Auto Power Zoom Head

$169

Hi-Intensity Flashes

Top Rated

EF430 Super

- High Speed Auto Zoom
- Guide # Up to 142
- Rear Curtain Sync
- Auto Power Zoom Head
- LCD Panel

$269

DIGITAL CAMERAS

Nikon

D1

- Interchangable lens SLR type Digital Camera
- 2012x1324 Res.
- Uses Nikon AF-D-I or S Lenses
- 3 Metering Modes

Coolpix 990

- Nikons New 3.34Mega Entry Featuring a Superb quality
- 2048 X 1536 resolution
- 4X Zoom
- Exclusive 256 Elements Matrix Metering with Outstanding Exposure

Coolpix 950

New!
- Nikons New Megapixel Entry Featuring a Superb quality 1600 x 1200 resolution,
- 3X Zoom,
- Manual features like Shutter Priority & Aperture

Coolpix 880

- 3.34 Megapixel CCD w/true image resolution of 2048x1536 for easy cropping
- Incredible print quality

Coolpix 800 ....CALL

SONY

Mavica FD-95

New!
- 2.1 Pixel Super HAD Image Sensor
- 1600 x 1200 resolution
- 2.5" TFT LCD
- 10X Optical Zoom Lens
- New Optical Super Steady Shot System

Mavica FD-90

New!
- 1.3 Pixel Super HAD I
- 1472 x 1104 resolution
- 2.5" TFT LCD
- 8X Optical Zoom Lens
- 16X Digital Zoom Lens

DSC-S70

New!
- 3.34 Pixel Super CCD Sensor
- 2048 x 1536 Resolution
- 2" Advanced Color Lcd with Brightness Control
- 3x Optical Zoom
- 6x Digital Zoom
- 4" Macro

NEW MVC-CD1000 ....CALL
FD-85 1280x962 3X zoom, 2.5" color LCD.................CALL
FD-73 640x480 2X zoom, 2.5" color LCD.................CALL
DSC-S50 ....CALL
DSC-S30 ....CALL
DSC-D770 ....CALL
DSC-P1 ....CALL

Canon

Powershot S-10 Zoom

- 1600x1200 res.
- 1.8" TFT LCD
- 2X/4X digital zoom
- Built-in flash
- Built-in high- speed USB interface

Powershot S 100

New!
- 1.68 Million pixel CCD (1600 x 1200resolution)
- 2" TFT LCD display with a 360 swivel capability
- High resolution CCD with square pixels & full frame transfer

Powershot S-20 Zoom

- 1600x1200 res.
- 1.8" TFT LCD
- 2X/4X digital zoom
- Built-in flash
- Built-in high- speed USB interface

* Comes with 16MB Card

OLYMPUS

E-10

New!
- Digital SLR Camera
- 4 Million Pixel

C-3030L

New!
- 3X optical zoom
- 3.34 Million Pixel CCD
- 32 MB SSFDC
- 2048 x 1536 resolution
- Aperture-preferred & Shutter-preferred
- 15 Recording Modes

C-2100

New!
- 10X Stabilized
- 1.8" LCD Monitor
- 1600x1200 Resolution
- 3 fps burst

D-490

New!
- 2.11 Megapixel CCD
- 3X optical.2x digital telephoto zoom lens
- 1.8" color LCD monitor
- QuickTime movie mode
- Self timer
- Sequential shooting capability

New! D-460

- 1280x960 resolution
- Easy to use and understand
- Fully automatic, simply press a button
- Focus as close as 4 inches
- Take up to 10 shots automatically at half-second intervals
- w/3X zoom
- 1.8" color LCD

C-3000 3X Optical Zoom - 2048x1536 Resolution CALL
C-211 ....CALL
C-2500 3X Optical Zoom - 1600x1200 Resolution CALL
C-2020 3X Optical Zoom - 1600x1200 Resolution CALL
D-360 2X Digital Zoom - 1280x960 Resolution ....CALL

Kodak

DC-290

Incredible 2.1 Megapixel (1792 x 1200) resolution with a great 3X optical zoom and 2X digital zoom, 2.0" TFT color LCD

DC-4800

- 2160x1440 Resolution
- 3X Optical Zoom (35 equivalent 28-84mm zoom lens
- 1.8" LCD Monitor
- USB Port

NEW DC-3400 ....CALL
NEW 215 1152x864 w/2X zoom, 1.8" color LCD ..CALL
DC-265 ....CALL
DC-5000 1760x1168 w/3X zoom,1.8" TFT color LCD...CALL

FUJIFILM

S-1 Pro

New!
- Interchangeable Lens
- 2" LCD Monitor
- Dual Shot Smart Media
- Multi Program

Fine Pix-4900

New!
- 2.4 Mega Pixel Super CD
- 6x Aspherical Zoom Lens
- 1/4 to 1/2000 sec Shutter Speed
- Pop Up Flash
- TTL 64 Zone Metering

Fine Pix 4700

- 2.3 Million Mega Pixel
- 1800x1200 resolution
- 3x optical zoom (35-105mm)
- Includes 8MB Smartmedia card

MX 2900 ....CALL
Finepix 40i ....CALL

DV VIDEO

SONY

DCR TRV 320/520/720/820

***Dcr Trv320:** Has 2.5 inch lcd color display Captures digital still images and process them digitally so they can be used with a computer for desktop publishing.
***Dcr Trv 520:** Has a large 3.5 swivel Lcd color display
***Dcr Trv 720:** Has a 4 inch Lcd display. 113,000 pixel resolution Color viewfinder. Up to 14 hours recording with optional Np-f960 battery.
***Dcr Trv 820:** Revolutionary video camera and digital camera in one

VX 2000

*** Vx 2000:** 25x optical And 450x digital zoom lense. Hyper precision CCd with 460,000 pixels captures more detail and sharpness even at full zoom.
***Photo mode** captures a still image with seven seconds of audio for narration dor still images

DCR PC-100/5

- Digital Video Recording
- Mega-Pixel CCD
- Carl Zeiss™ Vario-Sonnar Lens
- 10X Optical/120X Precision Digital Zoom
- 2.5" Precision SwivelScreen LCD Display (200k Pixels)
- Precision Color Viewfinder (180k Pixels)

DCR TRV-20/11

- Mega Pixel CCD
- 3.5" LCD Screen
- 10x Optical/ 120x Digital Zoom
- Super Steady Shot Picture Stabilization
- iLink DV Interface IEEE 1394

Canon

GL-1

- Genuine Canon Optics,20X Optical/100X Digital Zoom Lens
- 2.5" Color LCD View Screen and Color Viewfinder

XL-1

- 3-CCD DV Camcorder w/Interchangeable Lens Mount System
- 16X Optical Zoom w/ SuperRange Image Stabilizer
- Normal Movie mode, Hi-res stop

ELURA

- Motion & Still Digital Video Camera "DV"
- Accepts Canon Flashes
- 2" Color LCD Monitor
- 14X Optical Zoom
- Adjustable shutter & aperture

OPTURA PI

- Motion & Still Digital Video Camera "DV"
- Accepts Canon Flash
- 3.5" Color LCD Monitor
- 12X Optical Zoom48x digital
- Adjustable shutter & aperture

JVC

GRDVL-9800U

- 4" Color LCD monitor
- 500 lines of horizontal and 480 lines of vertical resolution
- 10X Optical Hyper Zoom

GRDV-M90/80

- Multimedia Interface
- 2.5" High Resolution LCD monitor
- High resolution color viewfinder
- Digital recording for superiorpicture & sound
- 10X Optical Hyper Zoom 200x digital zoom

GRDVL-505

- 3.5" Color LCD monitor
- 500 lines of horizontal and 480 lines of vertical resolution
- 10X Optical Hyper Zoom, 680,000 pixels

GRDVL-805

- 3.5" Color LCD monitor
- 500 lines of horizontal and 480 lines of vertical resolution
- 10X Optical Hyper Zoom 250x Digital zoom

Panasonic

PVDV 200/400/600

18x Hi definition optical zoom300x digital zoom, 2.5 inch lcd display 5 mode program auto exposure, Pcm sterio and new audio while maintaining existing audio, Built in Digitals still camera
DV-200 : 3 way Pc link gives you 3 convenient ways to transfer still images and has additional I link (pc interface)
dv-400 : 114,000 color view finder so you can see what your recording and has 3 inch lcd display

PVDV 800/950

18x Hi definition optical zoom300x digital zoom, 3.5 inch lcd display 5 mode program auto exposure, Pcm sterio and new audio while maintaining existing audio, Built in Digitals still camera
Ir filter allows you to record video in near total darkness Color enhancement light included dual digital electronic Image Stabilization. Up to 2 hour 50 minute lithium Ion battery. 30 minute DV tape included.

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EPSON

Stylus Photo 1270

- 1440 x 720 dpi in high resolution and can print size up to 13" x 44". Included Software is Adobe Photoshop 5.0 LE

$399

Stylus Photo 875 ....CALL
Stylus Photo 870 ....CALL
Stylus Photo 1200 ....CALL

Stylus Photo 2000

New!
*1440 x1440 DPI
*High Speed
*Professional printing quality at affordable price

CALL

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$367
- Photo quality through dye sublimation
- Prints 4x5.5 inches
- UV overcoate protection for extra image longevity
- Print directly from SmartMedia memory

DYE-SUB PRINTERS

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Fuji NX-500 ....CALL
New Sony FVP-1 ....CALL

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MINOLTA

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With an input resolution capability of 2,820 dpi - crisp, detailed images are guaranteed. Full frame images scanned from 35mm film have over 10 million pixels! That is more than enough resolution for a quality A4 size 300 dpi print.

CALL

New Dimage Scan Dual II..CALL
Dimage Scan Speed ....CALL
New Dimage Scan Multi II CALL

Canon

CanoScan 2710

- Uses state of the art Xenon lamps for even more light and increased image clarity
- High resolution 2720 dpi optical resolution means the scanner will capture even the finest detail from your film positives and negatives
- Scans as fast as 13 sec. per frame

CALL

Nikon

Super Coolscan 2000

- Near drum scan image quality, unprecedented color accuracy, and unmatched detail has made the Super Coolscan 2000 set the standard for 35mm film scanners.

CALL

LS-30

Fast, with average scan times of 20 seconds at 2700 dpi optical resolution
- Dynamic range of 3.0
- LED technology provides consistent, reliable

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New

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28-70 3.5	$59.99
28-105 4.0	$129.99
28-200 4.0	$139.99
70-210 4.0	$69.99
75-300 4.0	$119.99
100-500 5.6	$259.99

Nikon

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Film

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w/Nikon 35-80 4.0-5.6 D Lens
Lens cleaning kit
Tripod, Strap
Capkeeper
Film

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$519.99 IN STOCK

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w/Nikon 28-105 F3.5 AF Lens
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NEW 28-200 3.5-5.6	$374.99
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FLASHES

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SB23	$59.99
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MANUAL FOCUS LENSES F/NIKON

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28 2.8	$44.99
100 3.5 Macro FD	$119.99
18-28 4.0	$109.99
28-70 3.5	$59.99
28-105 4.0	$129.99
28-200 4.0	$139.99
70-210 4.0	$69.99
75-300 4.0	$119.99
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28 2.8	$44.99
100 3.5 Macro FD	$119.99
18-28 4.0	$109.99
28-70 3.5	$59.99
28-105 4.0	$129.99
28-200 4.0	$139.99
70-210 4.0	$69.99
75-300 4.0	$119.99
100-500 5.6	$259.99
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SIGMA

28-300 3.5-6.3 Macro Aspherical

SPECIAL HOLIDAY PRICE **$Call** New

170-500 5.0-6.3 APO Aspherical

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Capkeeper
Film

New

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w/Pentax 28-80 AF Lens
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Capkeeper
Film

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- Canon 28-80 f3.5-5.6 USM Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #2
- Camera Body w/Electronic Flash
- Canon 28-80 f3.5-5.6 USM & Canon 80-200 f4.5-5.6 USM
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #3
- Camera Body w/Electronic Flash
- Canon 28-105 f3.5-4.5USM Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #4
- Camera Body w/Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #5
- Camera Body w/Electronic Flash
- Canon 28-105 f3.5-4.5 USM & Canon 100-300 f4.5-5.6 USM Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap
- Camera Bag

KIT #6 New
- Camera Body w/Electronic Flash
- Tamron 28-200 F3.8 & Tamron 200-400 F5.6
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap
- Camera Bag

Canon	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
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EOS Elan II	359.99	409.99	429.99	379.99	599.99	829.99
EOS Elan IIE	369.99	429.99	439.99	479.99	649.99	859.99
EOS Elan IIE QD	389.99	469.99	489.99	509.99	669.99	889.99
NEW EOS Elan 7E	529.99	659.99	704.99	709.99	869.99	1049.99
NEW EOS Elan 7	519.99	629.99	674.99	679.99	839.99	1019.99
EOS A2	439.99	539.99	589.99	599.99	659.99	919.99
EOS A2E	509.99	619.99	629.99	659.99	799.99	1019.99
EOS A2E QD	569.99	669.99	689.99	709.99	859.99	1069.99
EOS IX	299.99	399.99	399.99	449.99	599.99	729.99
EOS 3	949.99	1049.99	1059.99	1119.99	1269.99	1429.99
EOS IV	1599.99	1799.99	1789.99	1899.99	1929.99	2399.99

KIT #1
- Camera Body w/Electronic Flash
- Nikon 28-80 f3.5-5.6 D Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #2
- Camera Body w/Electronic Flash
- Nikon 28-80 f3.5-5.6 D Lens & Nikon 80-200 f4.5-5.6D Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #3
- Camera Body w/Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper
- Film

KIT #4 New
- Camera Body w/Electronic Flash
- Tamron 28-200 f3.8-5.6 Asph & Tamron 200-400 f5.6
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #5
- Camera Body w/Electronic Flash
- Nikon 28-80 f3.5-5.6 D & Nikon 70-300 f4.0-5.6D Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #6 New
- Camera Body w/Electronic Flash
- Tamron 28-300 F3.5-6.3 ASPH
- Lens Cleaning Kit
- Film
- Tripod
- Cap Keeper
- Strap
- Camera Case

Nikon	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
N-60	284.99	379.99	379.99	759.99	474.99	549.99
N-60 QD	319.99	414.99	409.99	794.99	504.99	584.99
NEW N-65	Call	Call	Call	Call	Call	Call
NEW N-65 QD	Call	Call	Call	Call	Call	Call
NEW N-80	539.99	609.99	624.99	989.99	739.99	839.99
NEW N-80 QD	Call	Call	Call	Call	Call	Call
N-90S	709.99	789.99	839.99	1109.99	929.99	1009.99
F-5	1729.99	1759.99	1869.99	2089.99	1849.99	1889.99
F-100	1059.99	1169.99	1199.99	1569.99	1269.99	1279.99
FM-2	449.99	549.99	529.99	829.99	699.99	649.99

KIT #1
- Camera Body w/Electronic Flash
- Minolta 28-80 f4.0-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #2
- Camera Body w/Electronic Flash
- Minolta 28-80 f4.0-5.6 AF & Minolta 80-200 f4.5-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap
- Case

KIT #3
- Camera Body w/Electronic Flash
- Minolta 28-105 f3.5-4.5 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #4
- Camera Body w/Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper
- Film

KIT #5
- Camera Body w/Electronic Flash
- Minolta 28-105 f3.5-4.5 AF & Minolta 100-300 f4.5-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap
- Camera Bag

KIT #6 New
- Camera Body w/Electronic Flash
- Tamron 28-300 F3.8-6.3 Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap
- Camera Bag

MINOLTA	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
Minolta XTSi	289.99	379.99	379.99	419.99	469.99	549.99
Minolta HTSi Plus	249.99	319.99	319.99	384.99	459.99	539.99
Minolta QTSi	249.99	319.99	349.99	379.99	499.99	Call
Minolta STSi	Call	Call	Call	Call	Call	Call
Minolta 800SI	469.99	549.99	569.99	599.99	699.99	689.99
NEW Minolta 9	1129.99	1239.99	1299.99	1349.99	1399.99	1379.99
NEW Minolta 7	879.99	979.99	979.99	999.99	1129.99	1124.99

KIT #1
- Camera Body w/Electronic Flash
- Pentax 28-80 f3.5-4.7 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #2
- Camera Body w/Electronic Flash
- Pentax 28-80 f3.5-4.7 & Pentax 80-200 f4.7-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #3
- Camera Body w/Electronic Flash
- Pentax 28-105 f4.0-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #4
- Camera Body w/Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #5
- Camera Body w/Electronic Flash
- Pentax 28-105 f4.0-5.6 & Pentax 100-300 f4.5-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap
- Camera Bag

KIT #6
- Camera Body w/Electronic Flash
- Tamron 28-300 f3.8-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

PENTAX	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
PZ-1P	494.99	514.99	534.99	624.99	614.99	754.99
ZX-5N	294.99	384.99	394.99	444.99	534.99	504.99
NEW ZX-7	274.99	364.99	324.99	404.99	434.99	574.99
ZX-10	254.99	344.99	364.99	364.99	464.99	244.99
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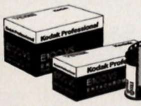

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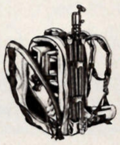
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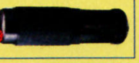

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550 EX	299.99	540 EZ	219.99
380 EX	119.99	220 EX	79.99

EOS Accessories

2X CONVERTER F/EOS	34.99
WIDE STRAP FOR EOS	19.99
CASE FOR CAMERA & LENS	29.99
GADGET BAG	34.99

FD Manual Focus

2X CONVERTER FOR FD	24.99
POWER WINDER FOR FD	24.99
24 2.8 FOR FD	69.99
28-70 3.5-4.5 FOR FD	89.99
28-105 3.5 FOR FD	129.99
28-200 4.0 FOR FD	149.99
70-210 4.0-5.6 FOR FD	89.99
75-300 4.5-5.6 FOR FD	129.99
100-500 5.6-8.0 FOR FD	289.99
500 8.0 FOR FD	94.99

Special Packages

EOS Elan IIE PACKAGE:
- EOS Elan IIE Body
- Canon 28-80 3.5-5.6 USM Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

394.99
Same kit w/Add'l 100-300.......539.99

EOS Elan 7e PACKAGE:
- EOS Elan 7e Body
- Canon 28-80 3.5-5.6 USM Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

489.99
Same kit w/Add'l 100-300......599.99

Rebel 2000 Package:
- EOS Rebel 2000 Body
- Canon 28-80 3.5-5.6 AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

289.99
Same kit w/Add'l 100-300.......389.99

EOS 3 PACKAGE:
- EOS 3 Body
- Canon 28-70 2.8 L USM Lens
- Canon 70-200 2.8 L USM Lens
- Strap • Tripod
- Film • Lens Cleaning Kit

2999.99

EOS-3 Pro Package
- Canon EOS 3 Body
- Canon 28-135 3.5-4.5 USM **Image Stabilizer**
- Canon 75-300 4.0-5.6 USM **Image Stabilizer**
- Lens Cleaning Kit
- Full-Size Tripod
- Gadget Bag • Wide Strap

1799.99

EOS-A2e PRO PACKAGE
- Canon EOS A2e Body w/Flash
- Canon 28-105 3.5-4.5 USM Lens
- Canon 100-300 4.5-5.6 USM
- Lens Cleaning Kit
- Full-Size Tripod
- Gadget Bag • Wide Strap
- 5 Rolls Film • Eyecup

919.99

Canon Camera Kits

KIT C-1
Canon EOS Camera Body w/Flash, **Canon 28-80** 3.5-5.6 **USM** Lens, Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper, Eyecup

KIT C-3
Canon EOS Camera Body w/Flash, **Canon 28-80** 3.5-5.6 **USM** Lens, **Canon 75-300** 4.0-5.6 **USM**, Strap, Camera Bag, Tripod, 5 Rolls Film, Cleaning Kit, 2 Capkeepers

KIT C-4
Canon EOS Camera Body w/Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Camera Case, Tripod, Film, Lens Cleaning Kit

KIT C-6
Canon EOS Camera Body w/Flash, **Canon 28-105** 3.5-4.5 **USM** Lens, **Canon 100-300** 4.5-5.6 **USM** Lens, Strap, Camera Bag, Full-Size Tripod, Film, Lens Cleaning Kit

Camera	KIT C-1	KIT C-3	KIT C-4	KIT C-6
Rebel 2000	289.99	419.99	424.99	699.99
Rebel 2000 QD	324.99	444.99	429.99	719.99
EOS Elan II	369.99	514.99	519.99	774.99
EOS Elan IIE	394.99	539.99	564.99	799.99
Elan 7	489.99	569.99	689.99	829.99
Elan 7e	534.99	609.99	729.99	869.99
EOS A2	499.99	639.99	659.99	899.99
EOS A2e	579.99	729.99	709.99	949.99
EOS 3	1084.99	1209.99	1174.99	1469.99
EOS Iv	1799.99	CALL!	1889.99	2099.99
EOS IX (APS)	299.99	459.99	444.99	689.99

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Lens Specials

Canon 75-300 4.0-5.6 USM IS Ultrasonic AF Lens - 419.99

Canon 75-300 4.0-5.6 USM Ultrasonic AF Lens - 134.99

Canon 100-400 4.5-5.6 USM IS L USM AF Lens - 1399.99

Canon 70-200 2.8 USM L Ultrasonic AF Lens - 1119.99

Nikon

Camera Bodies

F5 BODY	1689.99
F100 BODY	1019.99
N90s BODY	679.99
N80 BODY USA NEW!	CALL
N70 BODY USA	349.99
N60 BODY USA	239.99

Nikon AF Lenses

20 2.8 **D** AF	409.99
24 2.8 **D** AF	259.99
50 1.4 **D** AF	209.99
50 1.8 AF	74.99
60 2.8 **MICRO D** AF	299.99
105 2.8 **MICRO D** AF	499.99
20-35 2.8 **D** AF	1149.99
24-120 3.5-5.6 **D** AF	424.99
28-70 2.8 **AF-S**	1384.99
28-80 3.5-5.6 **D** AF	99.99
28-105 3.5-4.5 **D** AF	274.99
28-200 3.5-5.6 **D** AF	419.99
35-70 2.8 **D** AF	559.99
35-80 4.0-5.6 **D** AF	69.99
75-240 4.5-5.6 **D** AF	CALL
70-300 4.0-5.6 **D** AF	259.99
80-200 4.5-5.6 **D** AF	94.99
80-200 2.8 **D** AF (W/Tripod Mt)	759.99
80-200 2.8 **AF-S**	1339.99

Nikon Flashes

SB-29 MACRO NEW!	CALL		
SB-28	259.99	SB-27	189.99
SB-22s	109.99	SB-23	74.99

Nikon Accessories

2X AF F/NIKON	34.99
WIDE STRAP FOR NIKON	19.99
CAMERA BAG F/NIKON	34.99
CASE F/CAMERA & LENS	29.99

Manual Focus

FM-2 BODY	359.99
FM-10 Kit W/35-70	184.99
18-28 4.0 AIS FOR NIKON	139.99
28-70 3.5-4.5 AIS FOR NIKON	94.99
28-105 3.5 FOR AIS	139.99
28-200 4.0 For AIS	159.99
70-210 4-5.6 AIS For NIKON	94.99
75-300 4.5-5.6 AIS f/Nikon	139.99
100-500 5.6-8.0 AIS f/Nikon	289.99

Special Packages

Nikon N60 Package:
- Nikon N60 Body w/Flash
- Nikon 28-80 3.5-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

344.99
Same kit w/Add'l 80-200 4.5.......424.99

Nikon N80 Package:
- Nikon N80 Body w/Flash
- Nikon 28-80 3.5-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

CALL!
Same kit w/Add'l 80-200 4....CALL

Nikon Pronea S Package:
- Nikon Pronea S Body w/Flash
- Nikon 30-60 AF D IX Lens
- Tripod • Strap
- APS Film • Cleaning Kit

244.99
Same kit w/Add'l 60-180.......469.99

Nikon N90s Package:
- Nikon N90s Body w/Flash
- Nikon 35-80 4.0-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

759.99
Same kit w/Add'l 80-200 4.5...899.99

Nikon N90s PRO PACKAGE
- Nikon N90s Camera Body
- Nikon 35-70 2.8 AF-D Lens
- Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
- Camera Strap • Full-Size Tripod
- 5 Rolls Film • Lens Cleaning Kit
- Capkeeper • Camera Bag

1999.99

Nikon F5 PRO PACKAGE
- Nikon F5 Camera Body
- Nikon 35-70 2.8 AF-D Lens
- Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
- Camera Strap • Full-Size Tripod
- 5 Rolls Film • Lens Cleaning Kit
- Capkeeper • Camera Bag

2999.99
Same Package With F100....2249.99

Nikon Camera Kits

KIT N-2
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 **D** AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, 2 Capkeepers

KIT N-3
Nikon Camera Body w/Electronic Flash, **Nikon 28-105** 3.5-5.6 **D** AF, Strap, Camera Case, Capkeeper, Tripod, 2 Rolls Film, Cleaning Kit

KIT N-4
Nikon Camera Body w/Electronic Flash, **Tamron 28-200 MACRO** 3.8-5.6 LD IF Super Aspherical Lens, Strap, Full-Size Tripod, Camera Case, 2 Rolls Film, Cleaning Kit, Capkeeper

KIT N-6
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 **D** AF, **Nikon 80-200** 4.5-5.6 **D** AF, Strap, Camera Case, Full-Size Tripod, 2 Rolls Film, Cleaning Kit

Camera	KIT N-2	KIT N-3	KIT N-4	KIT N-6
F5	1839.99	1999.99	1899.99	1889.99
F100	1079.99	1244.99	1229.99	1189.99
N90s	759.99	1029.99	929.99	899.99
N80	CALL	749.99	634.99	639.99
N65	354.99	559.99	454.99	404.99
N60	334.99	539.99	434.99	384.99
FM-2	444.99	684.99	524.99	544.99

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Lens Specials

Nikon 28-105 3.5-4.5 AF-D Lens - 274.99

Nikon 35-70 2.8 AF-D Zoom Lens - 559.99

Nikon 70-300 4.0-5.6 AF-D Lens - 259.99

Nikon 80-200 2.8 AF-D Lens w/Tripod Mount - 759.99

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AF Camera Bodies

Maxxum 9	1239.00
Maxxum 7 NEW!	CALL
800 SI	474.99
XTSI	279.99
HTSI	224.99
QTSI	199.99

Maxxum AF Lenses

24 2.8 AF	219.99
28 2.8 AF	139.99
50 1.7 AF	54.99
50 2.8 **MACRO** AF	234.99
100 2.8 **MACRO** AF	429.99
24-85 3.5-4.5 AF	339.99
28-80 4.0-5.6 I AF	79.99
28-80 4.0-5.6 XI AF	69.99
28-105 3.5-4.5 I AF	189.99
28-105 3.5-4.5 XI AF	179.99
35-70 3.5-4.5 I AF	CALL
70-210 4.5-5.6 I AF	94.99
75-300 4.5-5.6 I AF	124.99
80-200 4.5-5.6 XI AF	84.99
100-300 4.5-5.6 I AF	164.99
100-300 4.5-5.6 XI AF	179.99

Maxxum Flashes

5400 HS	249.99
3500 XI	99.99
2000 XI	34.99
1200 AF MACRO FLASH	279.99

Accessories

2X AF F/Maxxum	34.99
Wide Strap w/Maxxum Name	19.99
Lens Cleaning Kit	19.99
Case F/Camera + Lens	29.99
Camera Bag F/Maxxum	34.99
RC-1000L Remote	32.99
RC-1000S Remote	29.99

MD Manual Focus

X-700	189.99
280 PX Flash	59.99
28-70 3.5-4.5 F/MD	94.99
28-105 3.5 FOR MD	139.99
28-200 4.0 FOR MD	159.99
70-210 4.0-5.6 FOR MD	94.99
75-300 4.5-5.6 F/MD	139.99
100-500 5.6-8.0 F/MD	289.99
500 8.0 FOR MD	94.99
2X Converter F/MD	24.99
Power Winder F/MD	24.99

Special Packages

Maxxum XTSI Package
- Maxxum XTSi Body w/Flash
- Minolta 28-80 4.0-5.6 XI AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

309.99
Same kit w/Add'l 100-300.......404.99

Maxxum HTSI Package
- Maxxum HTSi Body w/Flash
- Minolta 35-80 4.0-5.6 PZ AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

244.99
Same kit w/Add'l 100-300......369.99

Minolta 800SI Package
- Minolta 800Si Body w/Flash
- Minolta 28-80 4.0-5.6 XI AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

494.99
Same kit w/Add'l 100-300.......679.99

Minolta QTSI Package
- Maxxum QTSi Body w/Flash
- Minolta 28-80 4.0-5.6 PZ AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

239.99
Same kit w/Add'l 100-300.....359.99

Minolta Camera Kits

KIT M-1
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI Lens, Strap, Tripod, Capkeeper, 2 Rolls Film, Lens Cleaning Kit

KIT M-3
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI, **Minolta 75-300** 4.5-5.6 AF, Strap, Camera Bag, Tripod, 2 Rolls Film, Lens Cleaning Kit, 2 Capkeepers

KIT M-4
Minolta AF Camera Body w/Flash, **Tamron 28-200** 3.8-5.6 LD IF Super Aspherical **Macro** Lens, Strap, Camera Case Tripod, Film, Lens Cleaning Kit, Capkeeper

KIT M-6
Minolta AF Camera Body w/Flash, **Minolta 28-105** 3.5-4.5 Lens, **Minolta 100-300** 4.5-5.6 AF Lens, Strap, Camera Bag, Full-Size Tripod, 3 Rolls Film, Cleaning Kit, 2 Capkeepers

Camera	KIT M-1	KIT M-3	KIT M-4	KIT M-6
Maxxum 9	1229.99	1449.99	1344.99	1394.99
Maxxum 7	869.99	1149.99	989.99	1119.99
800 SI	494.99	719.99	634.99	744.99
XTSI	314.99	514.99	444.99	504.99
HTSI	254.99	449.99	394.99	474.99
QTSI	239.99	419.99	364.99	464.99

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AF SLR CAMERA BODIES

PZ-1P	419.99
ZX-5N	299.99
ZX-7 NEW!	234.99
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ZX-10	189.99
ZX-50	159.99

PENTAX AF LENSES

FA 28-80 3.5-4.7	79.99
FA 28-105 3.5-4.5	159.99
FA 28-200 3.8-5.6	189.99
FA 35-80 4.0-5.6	64.99
FA 70-200 4.0-5.6	129.99
FA 100-300 4.5-5.6	159.99

PENTAX FLASHES

AF-500 FTZ	249.99	AF-330 FTZ	114.99

PENTAX ACCESSORIES

2X Converter F/PENTAX AF	34.99
WIDE STRAP F/PENTAX	19.99
CASE F/CAMERA & LENS	29.99
GADGET BAG	34.99
LENS CLEANING KIT	19.99

PENTAX MANUAL FOCUS

ZX-M	134.99	P30T	129.99
28-70 3.5-4.5 PK FOR PENTAX	94.99		
28-105 3.5 PK FOR PENTAX	139.99		
28-200 4.0 PK FOR PENTAX	159.99		
70-210 4.0-5.6 PK FOR PENTAX	94.99		
75-300 4.5-5.6 PK F/PENTAX	139.99		
100-500 5.6-8.0 PK F/Pentax	289.99		
500 8.0 PK FOR PENTAX	94.99		
2X CONVERTER F/PENTAX PK	24.99		
Power Winder F/PENTAX	24.99		

Special Packages

ZX-5n Package:
- Pentax ZX-5n Body
- Pentax FA 28-80 3.5-4.7 Lens
- Strap • Tripod
- Lens Cleaning Kit • Film

379.99
Same kit w/Add'l 100-300...479.99

ZX-7 Package:
- Pentax ZX-7 Body
- Pentax FA 28-80 3.5-5.6 Lens
- Strap • Tripod
- Film • Lens Cleaning Kit

319.99
Same kit w/Add'l 80-200 4.7..409.99

ZX-50 Package:
- Pentax ZX-50 Body
- Pentax F 35-80 4.0-5.6 Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

239.99
Same kit w/Add'l 80-200 4.7.....329.99

ZX-M Package:
- Pentax ZX-M Body
- Pentax F 50 2.0 Lens
- Strap • Tripod • Film
- Capkeeper • Lens Cleaning Kit

199.99

Pentax Camera Kits

KIT P-1
Pentax AF Camera Body w/Flash, **Tamron 28-300 MACRO** 3.5-6.3 LD IF Super Aspherical Lens, Strap, Camera Case Tripod, Film, Lens Cleaning Kit

KIT P-2
Pentax Camera Body w/Electronic Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT P-3
Pentax Camera Body w/Electronic Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, **Pentax F 80-200** 4.7-5.6 AF Lens, Strap, Camera Case, Tripod, 2 Rolls Film, Lens Cleaning Kit

KIT P-4
Pentax AF Camera Body w/Flash, **Tamron 28-200 MACRO** 3.8-5.6 LD IF Super Aspherical Lens, Strap, Camera Case Tripod, Film, Lens Cleaning Kit

Camera	KIT P-1	KIT P-2	KIT P-3	KIT P-4
PZ-1P	764.99	524.99	559.99	679.99
ZX-5N	649.99	379.99	439.99	519.99
ZX-7	584.99	319.99	414.99	414.99
ZX-50	574.99	239.99	304.99	299.99
ZX-30	604.99	254.99	344.99	344.99
ZX-M	474.99	214.99	244.99	324.99

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200-400 5.6 LD IF For All AF Cameras 379.99

AF LENSES

90 2.8 Macro	379.99
300 2.8 LD	2699.99
24-70 3.3-5.6	399.99
20-40 2.7-3.5	619.99
28-80 3.5-5.6	189.99
28-105 2.8	629.99
70-210 2.8 LD	849.99
70-300 4.0-5.6	219.99
70-300 Pro	499.99
80-210 4.5-5.6	189.99
200-400 5.6 LD	379.99
2x Converter	129.99
2x Flat Field	CALL
1.4x Converter	109.99

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OLYMPUS ZOOM 140 189.99

CANON ZOOM 135 179.99

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170-500 5.0-6.3 APO For All AF Cameras - 509.99

70-200 2.8 APO HSM For All AF Cameras - 679.99

17-35 2.8-4.0 Aspherical For All AF Cameras - 414.99

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LEICA R8 BODY w/Leica
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LEICA MINILUX ZOOM
Strap, Batt., Case, Film, L.C.K. 669.95
Same Camera as above w/Date 769.95

LEICA M6 TTL BODY
w/Leica 50/2, Leica Strap 2374.95
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w/Leica 50/2.8 Strap & Batt. 2199.95

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Back Insert, AE Finder 3399.95

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Strap, & Batteries 1149.95

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CANON ELAN IIE w/Canon 28-80 Lens
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Deluxe SLR Case, Wide Strap, Lith. Batteries 239.95
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EOS 3 **899.95**	EOS A2E Date **509.95**	EOS A2E **479.95**	EOS A2 **429.95**
EOS 5 Date **519.95**	EOS ELAN IIE Date **369.95**	EOS ELAN IIE **329.95**	EOS ELAN II **279.95**
REBEL 2000 **219.95**	REBEL 2000 Date **219.95**	REBEL G **179.95**	

EF LENSES		EF "L" LENSES	
15/2.8	589.	14/2.8 USM	1745.
20/2.8 USM (72)	389.	24/1.4 (77)	1239.
24/2.8 (58)	249.	NEW! 35/1.4	1169.
28/2.8 (52)	169.	50/1.0 USM (72)	1799.
28/1.8 USM (58)	289.	85/1.2 USM (72)	1449.
35/2 (52)	239.	180/3.5 Macro USM (72)	1159.
50/1.8 (52)	79.	200/1.8 USM (48)	3099.
50/1.4 USM (58)	329.	200/2.8 USM (72)	619.
85/1.8 USM (58)	329.	300/2.8 USM (48)	3349.
50/2.5 Macro (52)	229.	300/4 USM (77)	845.
1:1 Life Size Conv. /50 2.5	169.	300/4.0 IS (77)	1149.
100/2.8 Macro (1:1) (52)	479.	NEW! 400/2.8 IS	7499.
20-35/3.5-4.5 USM (77)	365.	400/5.6 USM (77)	995.
22-55/4.0-5.6 USM (58)	139.	NEW! 500/4 USM IS	6699.
24-85/3.5-4.5 USM (67)	275.	600/4 USM (48)	6499.
28-80/3.5-5.6 (58)	89.	17-35/2.8 USM (77)	1069.
28-80/3.5-5.6 USM (58)	109.	28-70/2.8 USM (77)	969.
28-105/3.5-4.5 USM (58)	225.	35-350/3.5-5.6 USM (72)	1429.
28-135/3.5-5.6 "IS" (72)	445.	70-200/2.8 USM (77)	1079.
35-80/4.0-5.6 (52)	65.	NEW! 70-200/4 'L'	649.
75-300/4.0-5.6 (58)	149.	100-400/4.5-5.6 "IS" (77)	1499.
75-300/4.0-5.6 USM (58)	159.	Extender 1.4 X APO	309.
75-300/4.0-5.6 "IS" (58)	439.	Extender 2X APO	269.
80-200/4.5-5.6 (52)	99.	**TILT SHIFT LENSES**	
100-300 4.5-5.6 USM (58)	259.	24/3.5L Tilt-Shift (72)	1129.
NEW! 70-200/4 'L'	649.	45/2.8 Tilt-Shift (72)	1129.

FLASHES

550 EX 309.95	540 EZ 234.95	380 EX 134.95

VG-10	79.95	Off Camera Shoe Cord	49.95
Power Booster E-1	229.95	Power Booster E-2	399.95

CONTAX

G-2 849.95 G-1 579.95

G-2 w/45/2 Kit .... 1089.

CONTAX G LENSES

16/2.8	1599.	21/2.8	689.
28/2.8	299.	35/2	289.
45/2	219.	90/2.8	299.

NEW! 35-70 .... 869.
HOODS GG1,GG2,GG3 34-45
CONTAX FILTERS .... CALL
ALL CONTAX ACCESSORIES IN STOCK

FLASHES

TLA 140	125.	TLA 200	189.
TLA 280	189.	TLA 360	379.

CONTAX CAMERA

Aria	529.	RTSIII	1799.
RX	869.	AX	1149.
TVSIII	869.	TVSII	799.

ZEISS

STANDARD		ZOOM	
21/2.8	1299.	**SPECIAL**	
25/2.8	599.	28-70	599.
28/2.8	299.		
35/1.4	899.	35-70	759.
35/2.8	289.	80-200	769.
45/2.8	299.	28-85	879.

Leica

R-8	1499.95
R6-2	1399.95
M6 TTL	1649.95
M6 TTL w/High .85 Viewfinder	1699.95

R Lenses w/"ROM" for R-8

16/2.8	1899.
19/2.8	2189.
24/2.8	1649.
28/2.8 (55)	1269.
35/2 (55)	1379.
35/1.4 (67)	2099.
50/2 (55)	649.
50/1.4 (55)	1499.
60/2.8 (55)	1389.
80/1.4 (67)	1999.
100/2.8 APO (60)	2099.
180/2.8 APO (67)	2599.
28-70/3.4-4.5 (60)	869.
35-70/4.0 (60)	869.
NEW! 35-70/2.8 Asph	Call
70-180/2.8 Vario-APO (77)	3799.
80-200/4 (60)	1499.
105-280/4.2 Vario Elmar (77)	3339.
1.4x APO	949.
2x APO	1099.
Motor Drive R8	499.
Motor Winder R8	439.
Databack R	319.
Leica Case R6, R7, R8	149.

LEICA 'M' LENSES

	BLACK	CHROME
21/2.8 ASPH (55).	1799.	1899.
24/2.8 ASPH (55).	1499.	1649.
28/2.8 (46)	1399.	
35/1.4 ASPH (46).	1899.	1999.
35/2 ASPH (39).	1279.	1249.
50/2 (39)	749.	849.
50/1.4 (46)	1445.	1499.
50/1.0 (77)	2199.	
NEW! 75/1.4 (60)	1999.	
90/2 ASPH (55).	1499.	1599.
90/2.8 (46)	899.	1069.
28-35-50 ASPH (55).	1879.	2049.
Leica M6 Case	149.	
NEW! SF-20 Flash	199.	

ALL LEICA ACCESSORIES IN STOCK

MINILUX ZOOM	679.
MINILUX ZOOM DATE	779.
MINILUX	529.
MINILUX DATE	599.
Z2X	229.
Z2X W/DATE	249.
NEW! C-1	389.

PENTAX

ZX-5N	289.95
ZX-10 w/Quartz Date	219.95
ZX-M w/35-80 Zoom	199.95
NEW! ZX-7	259.95
ZX-50	159.95

Nikon

F-5	F-100	N90S	N70 QD	N-70	N60
1899.95	1079.95	689.95	379.95	339.50	239.95

NIKON AF-D LENSES				NIKON AF-D LENSES			
16/2.8	529.	20/2.8	389.	70-300	259.	80-200/4.5	119.
24/2.8	269.	50/1.4	229.	80-200/2.8 w/Tripod Collar	719.		
60/2.8 Mac.	299.	105/2 DC	699.	80-200/2.8 'S'	1399.		
20-35/2.8	1349.	105/2.8 Mac	479.	75-240/4.5	109.		
24-120	449.	28-200	449.	**NIKON FLASHES & ACCESS.**			
28-70/2.8	CALL	28-80/3.5	109.	Nikonos SB105	479	SB28	279.
35-80/4	79.	35-70/2.8	489.	MC12B	49.	SC17	49.
70-180/4.5	689.	28-105	309.	PN-11 Extension Ring	94.		

MINOLTA MAXXUM

	Body	w/35-80		Body	w/35-80
400si	179.	249.	XTSi	289.	369.
800si	469.	529.	QTSI	199.	259.
800si QD	499.	549.	Minolta 7	699.	759.
X.370's'	199.	259.	Minolta 9	1099.	1159.

OLYMPUS

IS-30	279.	C-180	65.
IS-20	239.	C-210	79.

OLYMPUS IS-20 DELUXE KIT
Olympus IS-20 w/Date
Case, Lith Batt. 269.95

OLYMPUS IS-30 DELUXE KIT
Olympus IS-30, Case Strap
2 Lith Batt., Strap 279.95

BINOCULARS AND SCOPES w/USA Warranty

Leica

COMPACTS

8x20 BC	259.95	8x20 BCA	279.95
10x25 BC	279.95	10x25 BCA	299.95

TELEVID 77 SPOTTING SCOPES

Televid 77 Straight or Angle	549.95
Televid 77 APO Straight or Angle	929.95

OCCULARS IN STOCK

NEW GENERATION

8x32 BA	669.	10x32 BA	759.
7x42 BA	749.	8x42 BA	769.
10x42 BA	789.95		
8x50 BA	869.95		
10x50 BA	939.95		
12x50 BA	1069.95		
7x42 Gevoid	2019.95		

Canon

10x30 Image Stabilizer	349.	12x36 IS	689.
15x45 IS	899.		
NEW! 15x50 IS	1099.		
NEW! 18x50 IS	1349.		

ZEISS

8x20	259.	10x25	275.
8x56 CF	889.	10x40 CF	649.
10x25 BTP	329.	20x60	3799.

PENTAX

10x24 UCF	79.95	8x20x24 Zoom	119.95

Lenses w/USA Warranty

SIGMA

14/2.8	689.	28-80/3.5-5.6 DLX Mac	89.	70-300/4 APO	225.
15/2.8 Fisheye	399.	28-105/2.8-4	179.	100-300/4-5.6	129.
24/2.8	189.	28-105/3.8-5.6 III	149.	135-400/4.5-5.6 APO	429.
50/2.8 Macro 1:1	219.	NEW! 28-135	Call	170-500/5-6.3 APO	559.
105/2.8 Macro	339.	28-200/3.8-5.6	139.	NEW! 300/2.8 APO EX	2599.
180/3.5 Macro	799.	28-200 Aspherical	159.	300/4 APO	569.
17-35/2.8 EX	459.	28-200 Hyrozm Mac	189.	400/4 APO	579.
24-70	139.	70-210/UC	99.	AF 1.4X	149.
28-70/2.8 EX	279.	70-200/2.8 HSM	679.	AF 2X	159.
28-70/2.8-4	129.	70-300/4-5.6	159.	EF 430 Flash	129.

AF 28-200 3.5-5.6
Hyprozoom
Macro Lens IF. 189.95

NEW!
AF 28-3003.5
Hyprozoom
349.95

NEW!
55-500/4.0/6.3
949.95

SIGMA ALL IN ONE KIT
Sigma SA-5, Sigma AF 28-105 3.8 III UC Sigma 100-300, 2 Hoods, Sigma Strap Deluxe Sigma Case, Lithium Battery
Sigma 3 yr. Extended Warranty 469.95

AF 17-35 2.8 Ex.
459.95

TAMRON

90/2.8 Macro	379.
300/2.8 LD	2099.
20-40/2.7-3.5	449.
28-80/3.5-5.6	89.
80-210/4.5-5.6	119.
24-70/3.5-5.6	139.
28-200 LD Super	219.
28-300/3.5-6.3	399.
70-300 4-5.6	139.
200-400 LD 5.6	379.
28-105/4	149.
28-105/2.8	679.
100-300/4-5.6	149.
2x Converter	99.
1.4x	89.

28-200 LD Super
219.95

28-300/3.5-6.3
399.95

28-105/2.8
679.95

70-300 4-5.6
139.95

Tokina

28-70/2.6 Pro	379.
28-210/3.5-5.6	149.
28-300/4-6.3	225.
35-300/4.5-6.7	169.
100-400/4.5	219.
80-200/2.8 APO Pro	549.
300/2.8 ATX PRO	1995.

80-200/2.8 PRO II
569.95

28-70/2.6 PRO II
379.95

28-300/4-6.3
225.95

YASHICA

YASHICA SPECIAL
Dental Eye III
999.95

FILTERS TIFFEN

TIFFEN FILTERS 10 YEAR WARRANTY

TIFFEN FILTER KITS (A Great Deal of Savings)

DESCRIPTION SIZE >	46	49	52	55	58	62	72	77	82
Photo Twin pack = UVP, Circular Polarizer	32	32	34	35	39	47	74	79	99
Pohto Essentials Intro = UVP, 812, Circular Polarizer	44	44	44	46	54	69	89	94	115
Deluxe Enhancing Kit =UVP, Enhancing, Circular Polarizer, 812	69	69	69	74	84	99	139	139	169
Hllwd FX Weeding & Portrat = Warm Soft 3, Blk Mist 3, Warm Mist 3	89	89	89	94	109	119	149	154	199
Wide Angle Kit = UVP, Circular Polarizer, Enhancing	-	-	-	-	139	154	205	215	-

Medium Format w/USA Warranty

HASSELBLAD

XPAN DUAL FORMAT

w/45mm Lens & Accessories	1599.95
NEW! 30/5.6 ASL	2279.95
NEW! 90/4	499.95
501-CM w/80/2.8, A12	2299.
501-CM Body	1099.
503-CW Body	1549.
503-CW w/80/2.8, CFE A12	3199.
HASSELAD CFI / CFF LENSES	
50/4 FLE/CFI	2199.
100/3.5 CFI	1999.
120/4 Macro CFI	2149.
150/4 CFI	1999.
180/4 CFI	2749.
FILM BACK	
A-12	449.
A-24	699.

PENTAX

NEW! AUTO FOCUS 645N AF.... $1599.95

FA AUTO FOCUS LENSES FOR 645N

FA 45/2.8 (67)	615.	FA 75/2.8 (58)	319.
FA 120/4 MACRO	900.	FA 200/4	650.
FA 300/4.5 (77)	2650.	FA 400/5.6 (77)	1650.
FA 45-85/4.5 (77)	1249.	FA 80-160/4.5(77)	1199
120 FILM HOLDER	125.	220 FILM HOLDER	125.

3 Yr. Professional Ext. Warranty Available

NEW! 6x7 II 1299.95

35/4.5	920.	45/4.0 (82)	689.
55/4.0 (77)	729.	75/4.5 (82)	460.
75/4.5 Shift (82)	1550.	90/2.8 (67)	495.
100/4 Macro	929.	105/2.4 (67)	380.
120/3.5 Soft (77)	540.	135/4.0 Macro(67)	520.
165/2.8 (67)	579.	165/4.0 LS (77)	750.
200/4.0 (77)	689.	300/4.0 (82)	1050.
2X	499.	1.4X	475.
55-100 Zoom	1339.	Close-UP Lens	89.

FUJI

GA-645Zi 1449.95

CONTAX

Contax 645 AF Body, 80/2 Planar Lens
Back Insert, AE Finder 3399.95

Lowepro PROFESSIONAL AW

Elite AW	99.
Magnum AW	149.
Pro Mag-1	130.
Pro Mag-2	139.
M F Magnum AW	159.
M F Commercial AW	209.
Commercial AW	189.
TREKKING SERIES	
Orion AW	119.
Off Road	69.
Photo Trekker	149.
Super Trekker	379.
Pro Trekker	299.
Mini Trekker	99.
Trim Trekker	115.
Photo Trekker AW	225.
Nature Trekker	179.

Point & Shoot w/USA Warranty

Canon

CANON Z135 · Case · Strap
Film · 2 Lithium Batteries .179.95
Same Outfit w/Z115 .... 144.95
Same Outfit w/Elph 370 ... 219.95

NEW! 120 (Classic)	179.		
Z115	139.	Z135	169.
Elph (APS)	159.	Elph 370	199.

OLYMPUS

LT ZM 105 DATE PANORAMA
w/Case, Batt, Strap, Film 199.95

STYLUS ZOOM 140 KIT
Case, 2 Battery
Film, Strap 209.95
Same Outfit w/Quartz Date 239.95

MINOLTA

VECTIS 300 W/DATE
Strap · Case APS Film 199.95
Same Outfit w/VECTIS 40 .... 199.95

MINOLTA 140 EX KIT
w/Minolta Case · Strap
2 Lith. Batteries 199.95

PENTAX

Efina (APS)	139.	IQ 90 MC	139.	IQ 200	259.
IQ 160	219.	IQ 105WR	179.	IQ 140M	199.
145M Spr.	Call	120 MI	Call	Efina T	Call

PENTAX ZOOM 160 KIT
Case, Batteries and Strap 239.95
Same w/Zoom 200 .... 269.95

Rollei Prego Zoom 90 .. 139.95

Leica

Z2x	209.	w/Date	239.
NEW! C-1	369.	Minilux	529.
Minilux Zoom	679.	w/Date	779.

SAMSUNG

NEW! SAMSUNG EVOCA CAMERA KIT Samsung 140 'S' Strap • Case • Batteries • Film 184

CONTAX

TVS II	799.95
TVS III	869.95

All Items Include USA Or Intl Warranty · Some Prices after Rebate · Quantities Are Limited · NY Residents Add App Sales Tax · .95 cents Applies to all items. · Returns Must Be In Mint Condition w/Orig. Packing & Blank Warranty Cards · Exchange/Refund Less Shping Charge · Not Responsible For Typographic Errors
Ground Shipping Charges $9.95 Up to 1.25 Lb • 1-2% for Handling & Insurance. Air Shipping Additional · Returns within 15 Days Only no Restocking Fee, if returned in same condition as received.

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Great Prices, Great Equipment Since 1990

Nikon

NEW

N80 Kit
Nikon 28-80 Lens
Nikon strap
Cleaning kit, Mini Tripod, Film
$599

N60 Kit
Nikon 28-80 Lens
Nikon strap
Cleaning kit, Mini Tripod, Film
$359

CAMERA BODIES	
N-60	279
N-70	399
N-80	499
N-90	729
F-100	1169
F-5	1849
FM-2 Chrome	409
FM-2 Black	429

CAMERA KITS	
N-60 w/ 28-80mm Kit	359
N-70 w/ 28-80mm Kit	519
N-80 w/ 28-80mm Kit	599
FLASHES	
SB-22s	134
SB-27	209
SB-28	299

NIKON LENSES	IMP	USA
16 / 2.8 D	699	749
20 / 2.8 D	439	499
24 / 2.8 D	299	309
28 / 2.8 D	209	229
28 / 1.4 D	CALL	CALL
35 / 2.0 D	259	319
50 / 1.4 D	249	269
60 / 2.8 Macro 1:1	349	399
85 / 1.4 D IF	929	1029
85 / F2.8 Micro New!!!	CALL	CALL
85 / 1.8 D	349	399
105 / 2.8 D	579	659
105 / 2.0 DC AF D	799	929
135 / 2.0 DC D	949	1079
180 / 2.8 D	699	CALL
300 / 4d (ED) IF	869	949
200 / 4 D Macro	1199	CALL
24-120 / 3.5-5.6 D IF	469	509

	IMP	USA
28-80 / 3.5-5.6 D	119	139
28-105 / 3.5-4.5 D	349	369
28-200 / 3.5-5.6 D IF	469	529
35-70 / 2.8 D	589	679
35-80 / 4-5.6 D	99	129
70-180 / 4.5-5.6 Micro	899	1059
70-210 / 4-5.6 D	249	CALL
70-300 / 4-5.6 D (ED)	299	349
75-240 / 4.5-5.6	199	149
80-200 / 4.5-5.6 D	169	169
80-200 / 2.8 w/ Tripod Col.	839	899
80-400/4.5-5.6 D	CALL	CALL
NIKON AFS LENSES		
AFS 17-35 / 2.8 D	CALL	CALL
AFS 28-70 / 2.8 D	CALL	CALL
AFS 80-200 / 2.8 D	CALL	CALL
AFS 300 / 2.8 D	CALL	CALL
AFS 400 / 2.8 D	CALL	CALL

PENTAX

ZX-M Kit
Pentax 35-80 Lens
Pentax strap
Cleaning kit, Mini Tripod, Film
$244

NEW

ZX-30 Kit
Pentax 28-80 Lens
Pentax strap
Cleaning kit, Mini Tripod, Film
$299

CAMERA KITS	
ZX-M w/50 F2.0mmKit	199
ZX-m w/35-80mm Kit	244
ZX-7w/ 28-80mm Kit	399
ZX-30 w/ 35-80mm Kit	299
ZX-50 w/ 28-80mm Kit	289
ZX-5N w/28-80mm Kit	449

CAMERA BODIES	
ZX-5N	329
ZX-7	279
ZX-10	269
ZX-50	189
PZ1-P	499
ZX-M	154
ZX-30	199

Canon

"Holiday Special"

Rebel 2000 Kit
Canon 28-80 Lens
Canon strap
Cleaning kit, Mini Tripod, Film
$309

NEW

Elan 7E Kit
Canon 28-80 Lens
Canon strap
Cleaning kit, Mini Tripod, Film
$539

CAMERA BODIES	
Eos Rebel 2000	259
Eos Elan 7	409
Eos Elan 7 E	459
Eos A2	469
Eos A2E	549
Eos IX Lite	219
Eos 3	1099
Eos 1V	1849
Eos IV HS	2199

CAMERA KITS	
Eos Rebel 2000 w/28-80mm Kit	309
Eos Elan 7 E w/28-80mm Kit	539
Eos A2 w/ 28-105mm Kit	719
Eos A2E w/ 28-105 mm Kit	799
Eos IX Lite w/ 22-55mm Kit	369
FLASHES	
380 EX	169
540 EZ	279
550 EX	389

CANON EF LENSES	IMP	USA
24 / 2.8	329	379
28 / 2.8	189	229
50 / 1.8	79	84
50 / 2.5 Macro	309	359
100 / 2.8 Macro	539	729
28-80 / 3.5-5.6	119	CALL
75-300 / 4-5.6 II	169	CALL
80-200 / 4.5-5.6 II	97	CALL
CANON USM LENSES		
50 / 1.4 usm	339	399
85 / 1.8 usm	369	399
20-35 / 3.5-4.5 usm	409	449
22-55 / 4-5.6 usm	129	149
24-85 / 3.5-4.5 usm	349	389
28-80 / 3.5-5.6 usm	109	109*
28-105 / 3.5-4.5 usm	249	269
28-135 /3.5-4.5 is usm	499	519
55-200 / 4.5-5.6 usm	189	199
75-300 / 4.0-5.6 II usm	209	239

	IMP	USA
75-300 / 4.0-5.6 is usm	479	529
100-300 / 4.5-5.6 usm	279	319
CANON L-SERIES PRO LENSES		
17-35 / 2.8 L usm	1199	1329*
28-70 / 2.8 L usm	1199	1269*
70-200 /2.8 L usm	1249	1389*
70-200 / 4.0 New!!!	849	899*
35-350 / 3.5-5.6 L usm	1599	1869
100-400 / 4.5-5.6 L IS usm	1649	1699
180 / 3.5 L usm Macro	1339	1450
200 / 2.8 II L usm	699	749
300 / 4.0 L IS usm	1319	1419
400 / 5.6 L usm	947	1369
500 / 4.0 IS New!!!	7399	7599
600 / 4.0 IS New!!!	9599	9899
600 / 4.0 II L usm	CALL	CALL
Extender 1.4X APO Pro	359	389
Extender 2x Pro	289	319

** After rebate*

MINOLTA

"Holiday Special"

STsi Kit
Minolta 28-80 Lens
Minolta strap
Cleaning kit, Mini Tripod, Film
$299

Special

XTsi Kit
Minolta 28-80 Lens
Minolta strap
Cleaning kit, Mini Tripod, Film
$379

CAMERA BODIES	
XTSI	319
STSI	CALL
QTSI	219
HTSI PLUS	264
800 SI	599
Maxxum 7	CALL
Maxxum 9	1499
X-370	189

CAMERA KITS	
STSI w/28-80	299
XTSI w/28-80mm Kit	379
QTSI w/35-80mm Kit	309
HTSI Plus w/28-80mm Kit	389
POINT & SHOOT CAMERAS	
Freedom Zoom 150	249.99
Freedom Zoom 125	Call
Freedon Zoom Explorer EX	144.95

DIGITAL

OLYMPUS

NEW

$999

C3030
3.34 mega pixel resolution
3x Olympus zoom lens

Nikon

Coolpix 990	975
Coolpix 950	739
Coolpix	695
Coolpix 800	439

Kodak

DC-5000	589
DC-290	589
DC-280	419
DC-240	390
DC-215	289

Canon

Powershot S10	469
Powershot S20	699
Powershot S100	599

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With QTSI	239.99
With HTSI	244.99
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With HTSI	469.99
With XTSI	499.99
With 800SI	739.99
With Maxxum 7	1119.99
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Kit Includes: Minolta AF Body w/Flash, ***Tamron 28-300 3.5-6.3 Super Aspherical Macro Lens,*** Camera Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper, Case

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With 800SI	709.99
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With ZX-30	339.99
With ZX-50	299.99
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With ZX-5N	449.99
With PZ-1P	629.99
With ZX-M (Manual Focus)	324.99

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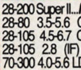

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- Strap
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- Lens Cleaning Kit

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KIT #6
- Camera Body w/Electronic Flash
- Tamron 28-300/3.5-6.3 AF Super Aspherical
- Capkeeper • Tripod • Film • Strap
- Lens Cleaning Kit • Case

	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
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EOS Elan IIE	.389.99	.449.99	.469.99	.509.99	.654.99	.664.99
EOS Elan IIE QD	.409.99	.494.99	.514.99	.534.99	.679.99	.719.99
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EOS A2E QD	.574.99	.689.99	.684.99	.714.99	.859.99	.894.99
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NIKON CAMERA KITS

KIT #1
- Camera Body w/Electronic Flash
- Nikon 28-80/3.5-5.6 AF D
- Capkeeper • Film
- Lens Cleaning Kit
- Tripod • Strap

KIT #2
- Camera Body w/Electronic Flash
- Nikon 28-80/3.5-5.6 AF D & Nikon 80-200/4.5-5.6 AF D
- Capkeeper • Tripod • Film • Case
- Lens Cleaning Kit • Strap

KIT #3
- Camera Body w/Electronic Flash
- Tamron 28-200/3.8-5.6 AF D Super Aspherical
- Capkeeper • Tripod • Film • Strap
- Lens Cleaning Kit • Case

KIT #4
- Camera Body w/Electronic Flash
- Nikon 28-105/3.5-4.5 AF D
- Tripod • Film • Case
- Capkeeper • Strap
- Lens Cleaning Kit

KIT #5
- Camera Body w/Electronic Flash
- Nikon 28-80/3.5-5.6 AF D & Nikon 70-300/4-5.6 AF D
- Capkeeper • Tripod • Film • Strap
- Lens Cleaning Kit • Camera Bag

KIT #6
- Camera Body w/Electronic Flash
- Tamron 28-300/3.5-6.3 AF D Super Aspherical
- Capkeeper • Tripod • Film • Strap
- Lens Cleaning Kit • Case

	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
N-60	.304.99	.389.99	.389.99	.539.99	.489.99	.524.99
N-60 QD	.334.99	.419.99	.424.99	.564.99	.524.99	.564.99
NEW! N-65	.CALL	.CALL	.CALL	.CALL	.CALL	.CALL
N-70	.409.99	.504.99	.544.99	.599.99	.604.99	.604.99
N-70 QD	.CALL	.CALL	.CALL	.CALL	.CALL	.CALL
NEW! N-80	.509.99	.609.99	.609.99	.719.99	.719.99	.739.99
NEW! N-80 QD	.559.99	.649.99	.659.99	.769.99	.779.99	.789.99
N-90s	.714.99	.809.99	.844.99	.1019.99	.929.99	.1009.99
F-100	.1059.99	.1169.99	.1199.99	.1219.99	.1269.99	.1279.99
F-5	.1739.99	.1809.99	.1889.99	.1959.99	.1859.99	.1884.99
FM-2	.444.99	.544.99	.524.99	.669.99	.679.99	.639.99

MINOLTA CAMERA KITS

KIT #1
- Camera Body w/Electronic Flash
- Minolta 28-80/4-5.6 AF
- Capkeeper • Film
- Lens Cleaning Kit
- Tripod • Strap

KIT #2
- Camera Body w/Electronic Flash
- Minolta 28-80/4-5.6 AF & Minolta 80-200/4.5-5.6 AF
- Capkeeper • Tripod • Film • Case
- Lens Cleaning Kit • Strap

KIT #3
- Camera Body w/Electronic Flash
- Tamron 28-200/3.8-5.6 AF Super Aspherical
- Capkeeper • Tripod • Film • Strap
- Lens Cleaning Kit • Case

KIT #4
- Camera Body w/Electronic Flash
- Tamron 28-300/3.5-6.3 AF Super Aspherical
- Capkeeper • Tripod • Film • Strap
- Lens Cleaning Kit • Case

KIT #5
- Camera Body w/Electronic Flash
- Minolta 28-105/3.5-4.5 AF & Minolta 100-300/4.5-5.6 AF
- Capkeeper • Tripod • Film • Strap
- Lens Cleaning Kit • Camera Bag

KIT #6
- Camera Body w/Electronic Flash
- Minolta 28-105/3.5-4.5 AF
- Capkeeper • Tripod
- Film • Strap
- Lens Cleaning Kit

	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
Maxxum STsi	.CALL	.CALL	.CALL	.CALL	.CALL	.CALL
Maxxum QTsi	.239.99	.309.99	.364.99	.514.99	.459.99	.319.99
Maxxum HTsi	.249.99	.329.99	.389.99	.524.99	.464.99	.339.99
Maxxum XTsi	.304.99	.389.99	.429.99	.584.99	.489.99	.394.99
Maxxum 800si	.489.99	.589.99	.619.99	.704.99	.734.99	.589.99
Maxxum 800si QD	.549.99	.649.99	.679.99	.764.99	.794.99	.644.99
NEW! Maxxum 7	.879.99	.969.99	.999.99	.1119.99	.1119.99	.979.99
NEW! Maxxum 9	.1129.99	.1239.99	.1339.99	.1369.99	.1379.99	.1299.99

PENTAX CAMERA KITS

KIT #1
- Camera Body w/Electronic Flash
- Pentax 28-80/3.5-4.7 AF
- Capkeeper • Film
- Lens Cleaning Kit
- Tripod • Strap

KIT #2
- Camera Body w/Electronic Flash
- Pentax 28-80/3.5-4.7 AF & Pentax 80-200/4.7-5.6 AF
- Capkeeper • Tripod • Film• Case
- Lens Cleaning Kit • Strap

KIT #3
- Camera Body w/Electronic Flash
- Pentax 28-105/4-5.6 AF
- Tripod • Film
- Capkeeper • Strap
- Lens Cleaning Kit

KIT #4
- Camera Body w/Electronic Flash
- Tamron 28-200/3.8-5.6 AF Super Aspherical
- Capkeeper • Tripod • Film • Strap
- Lens Cleaning Kit • Case

KIT #5
- Camera Body w/Electronic Flash
- Pentax 28-105/4-5.6 AF & Pentax 100-300/4.5-5.6 AF
- Capkeeper • Tripod • Film • Strap
- Lens Cleaning Kit • Camera Bag

KIT #6
- Camera Body w/Electronic Flash
- Tamron 28-300/3.5-6.3 AF Super Aspherical
- Capkeeper • Tripod • Film • Strap
- Lens Cleaning Kit • Case

	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
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ZX-50	.199.99	.304.99	.294.99	.299.99	.384.99	.549.99
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ZX-5N	.319.99	.409.99	.429.99	.459.99	.549.99	.609.99
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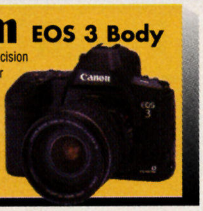

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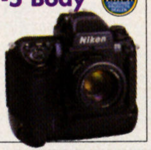

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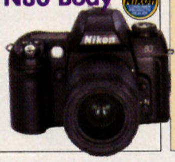

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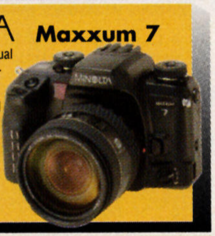

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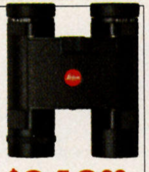

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- Multi-brand remote control

GR-DVM90 step up features:

- XGA-size, high quality, built-in, digital still camera for capturing up to 1024x768 pixels
- Dual shooting lets you shoot motion video and still pictures simultaneously
- Digital sound effects (MP3 format) on the provided multimedia card
- E-mail ready video clips
- Auto flash with read eye reduction
- Multimedia card (8mb)
- Equipped with a printer terminal that can be connected to JVC's exclusive GV-SP2 digital printer via a single cable

Canon

ZR-10

Sleek and Sophisticated. *Advanced Digital Video Technology And Sophisticated Features Provide A Carefree And Enjoyable Shooting Experience* The Canon ZR-10 Digital Video Camcorder is your personal imaging companion. Weighing only 1.5 lbs. and measuring 2x3x5 inches it can be carried in a waist pack or slipped into a coat pocket with room to spare.

- **10x Optical Zoon Lens** and **200x Digital Zoom**–transforms distant subjects into dramatic close-ups
- **Image Stabilizer –** corrects camera shake instantly
- **2.5" Flexible LCD Viewscreen and Color Viewfinder** –
- **Digital Photo Mode**–The photo button allows the capture of more than 700 still pictures on a single digital cassette
- **Long Time Recording –** Up to five hours with optional BP-522 battery pack.
- **Programmed Auto Exposure**
- **Digital Effects**
- **Digital Stereo Sound**
- **IEEE 1394/ Firewire® DV Terminal** –single cable to copy video to another DV camcorder, or transfer to a computer for editing or use on the Internet.
- **A/V Insert and Audio Dubbing**
- Analog Line-in • Built-in speaker • LP mode • 16:9 wide screen TV effect • Time code • Self-timer • LANC terminal

OPTURA Pi

Superior Connectivity, High-Quality Video and Sharp Digital Stills. Includes a Progressive Scan CCD; 3 Shooting modes; RGB Primary Color Filter; an optical 12X compact zoom lens; Canon's exclusive Optical Image Stabilization; FireWire/IEEE 1394 input/ouput; an advanced accessory shoe; and analog line input. New ultra-compact size; 200K pixel, 3.5" flip-out LCD view screen.

- **1/4" Progressive Scan CCD**
- **Three Shooting Modes** *Frame Movie mode*- record 30 real fps for still and web use. *Normal Movie mode*-for superior image quality, and, *Digital Photo mode*
- **RGB Primary Color Filter**
- **12X compact zoom lens** with 48X digital zoom
- **Optical Image Stabilization**
- FireWire/IEEE 1394 DV Terminal
- **IEEE 1394/Firewire® DV Terminal –** to copy video to another DV camcorder, or transfer to a computer for editing or use on the Internet.
- Advanced Accessory Shoe
- SLR-style Flash Photography with E-TTL flashes
- **Flexible 3.5" LCD View Screen** and **Color Viewfinder**
- Program Auto Exposure Modes
- Point-and-shoot operation.
- Auto Mode • Manual Mode
- Low Light • Digital Stereo Sound • Analog Line-in
- One Touch Dubbing

ELURA 2/ELURA 2 MC

Capture the memories anywhere life takes you. The Canon Elura 2 Mini Digital Video Camcorder is your personal imaging companion. Functioning as both a video camcorder and a digital still camera, the Elura 2's Mini DV technology delivers the highest possible digital image quality in a most compact design - all at a price that will excite you almost as much as its capabilities!

- Brilliant digital video, digital still photos and digital stereo sound
- **Progressive Scan CCD** w/ RGB Primary Color Filter
- Canon **10X Optical Zoom**, 40X Digital Zoom
- Canon's **Digital Image Stabilization**
- Large **2.5" LCD screen** and **Color Viewfinder**
- **IEEE 1394 DV Terminal** Input and Output
- **Three Shooting Modes:** Normal Movie Mode, Digital Photo Mode and Digital Motor Drive™ • Analog Line-In
- A/V Insert & Audio Dubbing
- Canon Programmed AE
- PCM Digital Stereo Sound
- Noise Reduction; eliminates video noise
- One Touch Dubbing • Photo Mode • Movie Mode
- 1 7/8 x 4 1/8 x 3 3/8" • Weighs only 13.25 oz.

Elura 2 MC Step Up Features: • Multimedia Card for recording
- Card allows for easy transfer to a PC w/optional adapter or reader

SONY

DCR-PC5/DCR-PC100

Compact DV Camcorders

Sony now offers two compact DV Digital Video Handycam camcorders. Both models have similar features with 2.5" precision SwivelScreen LCD display, i.link (IEEE-1394) DV interface and Memory Mode Still image capture.

DCR-PC5 *Compact Digital Camcorder with 2.5" Color LCD Monitor and Color Viewfinder*

- Advanced HAD CCD 1/4" 680k pixel imager,
- i.LINK™ (IEEE 1394 PC Interface) allows for connection to compatible PCs.
- 10X optical and 120X digital zoom with Carl Zeiss Professional quality lens
- Analog to Digital Conversion with Pass-through. Record from analog sources
- Nightshot 0 lux system incorporates infra-red emitters so you can record in total darkness up to 10-feet away
- Super Steady Shot Picture Stabilization System minimizes shakes in your images.
- 2.5" Precision Swivelscreen Color LCD Display (200k pixels)
- Intelligent accessory shoe synchronized operation of lights and microphones
- Memory Mode Still Image Capture feature uses Memory Stick digital storage media capture high quality (640x480 still images and store on supplied 4 mb Memory Stick
- Playback Zoom zoom in 2x closer on the display, store the new still image on the Memory Stick Media
- InfoLithium Battery with AccuPower Meter System condition display in LCD Screen
- Stamina Power Management System 4.5 Hour recording with optional battery

DCR-PC100 *Step-up features: including HQ 1152x684 Digital Still imaging*

- Mega-Pixel CCD DV Handycam Camcorder (1070k Pixel)
- Memory Mode with Memory Stick digital storage media
- HQ 1152 x 864 still image resolution
- Analog Recording Inputs
- Serial Port Connection (RS232C)
- LaserLink wireless transmitter system
- 2.5" Color LCD Display
- Color Viewfinder
- Stamina Power Management 6.5 Hours
- Progressive Shutter System

DCR-TRV900 3-CCD DV Camcorder

- Three CCDs with 380,000 pixels each for excellent color fidelity and higher S/N ratio
- Progressive Scan CCD delivers clean edges and an overall sharper picture for still images
- 12X optical and 48X digital zoom lens
- 4-lux minimum illumination
- Analog recording capability lets you record from analog sources like Hi8 & S-VHS and master onto DV cassettes
- Zebra pattern indicator for over exposure, and color bar generator for properly adjusting your monitor
- Interval and frame recording for single frame recording and time-lapse effects
- Up to 8 hours recording time with optional NP-F950 InfoLithium Battery
- Crystal clear still/slow motion playback
- Intelligent accessory shoe provides synchronized operation of lights and microphones, automatically
- LaserLink system provides wireless connection of up to 16-feet between the camcorder and TV (requires optional IFT-R10 receiver)
- 5-mode Program AE for proper exposure in a variety of situations: Aperture priority, Shutter Speed priority, Sports Lesson, Sunset & Moon, Low Lux

Memory Mode:

- Memory mode allows you to capture still images and save them to a floppy disc (with supplied adapter), or an optional Memory Stick. You can also automatically copy all of your still images from your mini DV cassette tape directly to a floppy disk (with supplied adapter)
- Capture images in JPEG file format with a choice of three different quality modes: Standard, Fine, and Super Fine. Save in JPEG format where they can be viewed on any Mac or PC. When you open the images, you will see large 640 X 480, 24-bit color detailed shots
- Date/Time stamp automatically writes the date and time to the file information • Delete/Protect function allow you to save your favorite shots or delete undesirable ones
- Continuous record mode allows you to capture 4 shots successively in just a few seconds
- Index mode lets you preview six thumbnails at a time. Create a slide show of your favorite shots for playback

DCR-VX1000

3-CCD Digital Camcorder

The DCR-VX1000 records 500 lines of horizontal resolution, and has a higher S/N ratio than cameras costing ten times more. Also records audio digitally, using PCM technology, the same as used in CDs for a breathtaking dynamic range of 96 dB. Most important though, since video and audio signals are recorded digitally, you can copy or edit multiple generations with no loss in quality. Analog tape artifacts like color bleeding, dropouts and generation loss are all a thing of the past.

DCR-VX2000

3-CCD DV Camcorder w/LCD Monitor

The new **DCR-VX2000** is based on the highly acclaimed DCR-VX1000 Digital Video camcorder Offering higher resolution, wider color bandwidth, and lower noise than virtually any other analog format with many new innovative features

- Advanced 'HAD' CCD Technology • Progressive Scan CCD System • Frame Recording Mode
- Up to 530 Lines of horizontal video resolution
- 12X Optical/48X Precision Digital Zoom
- Optical Super SteadyShot Picture Stabilization
- 16:9 Widescreen recording • 6 Picture Effects
- 12/16 Bit PCM Digital Audio • 5 Digital Effects
- 2.5" Precision Swivel Screen™ LCD Display (200k Pixels)
- Precision Color Viewfinder (180k Pixels)
- Interval Recording • Manual Mic Level control
- **Still Imaging** using Memory Stick Digital Media Capture VGA resolution (640 x 480) still images
- MSAC-US1 USB reader for Memory stick digital media
- Memory Mix Allows the user to super-impose a still image on top of the video recording. • Analog Recording Inputs Convert or video source to DV

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Konica
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- 38-120mm f/3.6-10.6 Zoom Lens • AF 2.6´ to Infinity
- Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Focus Lock
- Exposure Comp. • 4.6 x 2.6 x 2.1˝ • 8.9 oz.

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$\$169^{95}$

- 35-70mm; f/4.5-8.5 Zoom lens • AF 1.7´- infinity
- Auto Flash, Fill Flash, Flash Off, Red-Eye Reduction
- Adjustable Diop. • Optional Remote • Infinity Mode, Panorama Mode • 4.4 x 2.4 x 1.4˝ • Weighs 6.3 oz.

Canon
SURE SHOT CLASSIC 120

$\$174^{95}$

- 38-120mmf/4.5-10.9 Zoom Lens • 3-Point AF 1.3' to infinity • Built-in Diopter • Personal, Portrait, Action. Spot Modes • Retractable Auto Flash, Fill Flash, Flash Off,Slow Sync., Red-Eye Reduction
- 4.5 x 2.5 x 1.8" • Weighs 8.8 oz.

Rollei
PREGO ZOOM 90 Q.D.

$\$189^{95}$

- 28-90mm f/3.6-9.8 Zoom Lens
- AF 1.5´ to Infinity, Zone Focus + Macro
- Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Step, Portrait Zoom
- Infinity • Focus Lock • 5.2 x 3 x 2.2˝ • 11.3 oz.

Nikon
LITE TOUCH ZOOM 120ED

$\$189^{95}$

- 38-120mmf/5.3-10.5 Zoom Lens
- AF 2.4' to infinity • Adjustable Diop.
- Center Weighted Metering
- Auto Flash, Fill Flash, Flash Off, Red Eye Reduction, Slow Sync • Optional Remote
- 4.5 x 2.3 x 1.6" • Weighs 7.3 oz.

OLYMPUS
STYLUS ZOOM 115

$\$189^{95}$

- 38-115mm f/4.5-9.7 Zoom Lens • AF 2´ to Infinity
- Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 3 Zone Average or Spot Metering
- Weather Resistant • 4.7x2.5x1.9˝ • Weighs 8.6 oz.

PENTAX
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- AF 1.65´ to Infinity • Adjustable Diop. • Auto Zoom Flash, Fill Flash, Flash Off, Red-Eye Reduction, Slow Sync, Bulb Sync • Quartz Date Model
- Optional Remote • 4.5 x 2.7 x 1.8” • Weighs 8.1 oz.

Canon
SURE SHOT Z90W

$\$189^{95}$

- 28-90mm f4.5-9.9 Zoom Lens • 3 point or center 1 point AF 1.5' to infinity • Adjustable Diop.
- Exp. Compensation • Auto Flash, Fill Flash, Flash Off, Red Eye Reduction, Slow Sync • Action Mode
- 4.6 x 2.5 x 1.7" • Weight 8.6 oz.

PENTAX
IQ ZOOM 105 WR

Weather Resistant

Less $15 Rebate Your Final Cost $\$184^{95}$

- 38-105mm f/4.5-11 Aspherical Zoom Lens
- AF 2.1´ to Infinity • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb
- 5 Point Passive or Spot AF • Infinity • Panorama
- 5.2 x 3 x 2.3˝ • Weighs 12 oz.

Canon SURE SHOT
Z115 PANORAMA CAPTION KIT

$\$199^{95}$

- 38-115mm f/3.6-8.5 zoom lens • 3 point AF, Spot AF, 1.3´ to Infinity • Auto flash, Fill flash, Flash off, Slow sync, Red-eye reduction + exp. compensation
- Portrait, Macro, Motion/Silent Photomodes • Panorama
- 4 languauge caption • 5.1 x 2.8 x 2.4˝ • 11.1 oz.

PENTAX IQ ZOOM 120 Mi
PANORAMA DATE KIT

$\$199^{95}$

- 38-120mmf/4.8-12.5 Zoom Lens • 5-Point Passive AF 2' to infinity • Spot AF Mode • Panorama Mode
- Auto Flash, Fill Flash, Flash Off,Slow Sync., Red-Eye Reducton • Optional Remote, Adjustable Diop., Infinity • 4.1 x2.5 x1.6" • Weighs 7.2 oz.

Canon
SURE SHOT Z135

$\$209^{95}$

- 38-135mm f/3.6-8.9 Zoom Lens • 3 Point AF, Spot AF, 1.3´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Exp. Compensation
- Self Diagnosis Warning, Portrait, Macro, Motion/ Silent Photomodes • 5.3x2.8x2.6˝ • Weighs 12.1 oz.

MINOLTA
FREEDOM ZOOM SUPREME EX

Q.D. Kit

$\$209^{95}$

- 39-125mm f/3.5-9.9 Zoom Lens • AF 2´ to Infinity + Macro • Auto Flash, Fill Flash, Slow Sync, Red-Eye Reduction • Multi Segment or Spot Metering
- Continuous shooting • Portrait Mode • With Remote • 5.1 x 2.7 x 2˝ • Weighs 9.7 oz.

MINOLTA
FREEDOM ZOOM 140 EX

$\$219^{95}$

- 38-140mm f/3.5-9.4 Zoom Lens • Passive AF 2.1´ to Infinity + Macro Mode • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Thank-You, Portrait, Night Portrait, Macro Full Auto Mode, Exposure Compensation • 5.2 x 2.8 x 2.4˝ • 11.1 oz.

OLYMPUS
STYLUS ZOOM 80 WIDE DATE

$\$229^{95}$

- 28-80mm f/4.5-8.4 Zoom Lens • AF 2.6´ to Infinity
- Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Center Weighted or Spot Metering • Panorama Mode • Weather Resistant
- 4.7 x 2.5 x 1.9˝ • Weighs 9 oz.

MINOLTA
FREEDOM ZOOM 150

$\$249^{95}$

- 37.5-150mmf/5.4-11.9 Zoom Lens
- AF 2' to infinity • Mid Roll Rewind
- Aspheric lens optics • Auto Flash, Fill Flash, Flash Off, Red Eye Reduction, Night Portrait
- Film Chamber Lock • Exp Comp Mode • Optional RC-3 Remote • 4.4 x 2.4 x 1.7" • Weighs 6.7 oz.

OLYMPUS
STYLUS ZOOM 140

$\$249^{95}$

- 38-140mm f/4-11 Zoom Lens • Passive AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 3 Zone or Spot Metering
- Weather Resistant • Adjustable Diopter
- 4.7 x 2.6 x 2˝ • Weighs 9 oz.

OLYMPUS
LT ZOOM 105 QD

$\$249^{95}$

- 38-105mm f/4.5-8.9 Zoom Lens • AF 2´ to Infinity
- Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 3-Zone or Spot Metering • Weather Resistant
- Stylish Self-Contained Leatherette Burgundy Case
- Panorama • Date • 4.8x2.6x1.8˝ • 9 oz.

Rollei
PREGO ZOOM 145

$\$259^{95}$

- 38-145mm f/3.7-10.9 Zoom Lens • Passive AF 2´ to Infinity, Spot + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait Mode • Backlight Compensation • Infinity Mode
- Snap Mode • 5.2 x 2.9 x 2.1˝ • Weighs 11.7 oz.

PENTAX
IQ ZOOM 145M

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- 38-145mmf/4.8-12.5 Zoom Lens
- Passive 5 Point AF 2.6' to infinity
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- 5 Full-Coverage Intelligent AF Sensors
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*◆300/4 ED IF (39ø)	CALL	CALL

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◆20-35/2.8 D (77ø)	CALL	CALL
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28-80/3.5-5.6 D (58ø)	109.95	119.95
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NEW! 80-400/4.5-5.6 D AF (77ø)	CALL	CALL
80-200/2.8 AF"S" (77ø)	CALL	CALL
300/2.8 AF "S" (52ø-CW)	CALL	CALL
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500/4.0 AF "S" (52ø)	CALL	CALL
600/4.0 AF "S" (52ø)	CALL	CALL

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*◆15/3.5 (39ø)	CALL	CALL
20/2.8 (62ø)	529.95	—
24/2.0 (52ø)	669.95	799.95
24/2.8 (52ø)	374.95	—
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28/2.8 (52ø)	359.95	—
◆28/3.5 PC (72ø)	914.95	1249.95
◆35/2.8 PC (52ø)	CALL	CALL
35/1.4 (52ø)	659.95	879.95
35/2.0 (52ø)	329.95	—
50/1.8 (52ø)	119.95	—
50/1.4 (52ø)	299.95	—
50/1.2 (52ø)	469.95	549.95
55/2.8 Micro (52ø)	299.95	349.95
*85/1.4 (72ø)	769.95	969.95
105/1.8	649.95	739.95
*105/2.5 (52ø)	369.95	409.95
*105/2.8 Micro (52ø)	574.95	—
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*135/2.8 (52ø)	369.95	409.95
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35-105/3.5-4.5 (52ø)	CALL	—
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*◆400/2.8 (52ø)	5999.00	6799.00
*◆400/3.5 (122/39ø)	3499.00	4299.00
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600/4.0 (52ø)	CALL	—
*◆800/5.6 (52ø)	CALL	CALL

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FM-2 w/50/1.4 Ai Millenium S.E. (Japan)		949.95
FM-10 w/35-70 & Case	219.95	239.95
FE-10 w/35-70 & Case	259.95	—

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	IMP.	USA
DA-2 Action Finder (F3)	439.95	469.95
DW-3 Waist Level (F3)	99.95	119.95
DW-4 High Mag. Finder 6x (F3)	209.95	299.95
DE-3 High eyepoint (F3)	229.95	299.95
DR-3 Right angle	109.95	145.95
DG-2 2x magnifier	49.95	59.00
DW-20 Waist level (F4)	CALL	229.95
DW-30 Waist level (F5)	229.95	239.95
DA-20 Action finder (F4)	CALL	799.95
DA-30 Action finder (F5)	889.95	999.95
DP-20 Multi-meter (F4)	CALL	499.95
DP-30 Multi-meter (F5)	379.95	419.95
DW-21 High Mag. 6x (F4)	CALL	399.95
DW-31 High Mag. 6x (F5)	349.95	399.95

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F3	84.95
F4, F4s	92.95
FE2, FM2	64.95
NEW! F5	109.95
NEW! F100	69.95

NIKON FILTERS

	39mm	52mm	62mm	72mm	77mm
L37C	22.95	23.95	33.95	54.95	64.95
L1BC	24.95	25.95	38.95	57.95	–
Color	24.95	23.95	34.95	44.95	59.95
ND	32.95	24.95	–	—	–
Soft Focus	–	56.95	79.95	99.95	–
Circ. Pola	–	64.95	94.95	124.95	144.95

	82mm	95mm	122mm
L37C	84.95	—	149.95

Color Y-48, O-56, R-60 **95 or 122mm** 99.95
Gel Holder AF-1 52ø **37.95** AF-2 72ø **59.95**
CA-1 52mm Filter Pouch **19.95**

DATA BACKS

	IMP.	USA
MF-16 (FM2)	179.95	234.95
MF-19	CALL	—
MF-22 (F4)	—	129.95
MF-23 (F4)	—	349.95
MF-24 (250 Exp. (F4))	CALL	—
MF-25 (N90s)	CALL	CALL
MF-26 (N90s)	159.95	234.95
MF-27, MF-28 (F-5)	CALL	CALL
MF-29 (F100)	CALL	—
MF-4 250 Exp. Back (F3)	999.95	1139.95
250 Exposure Cassette	54.95	

NPC POLAROID BACKS

FE2, FM2	749.95
F3 w/MD-4	729.95
8008, 8008s	759.95
F-100	749.00
F3	644.95
F4s	729.95
N90s	779.95

NIKON FLASH SYSTEM

	IMP.	USA
SB-14	CALL	CALL
SB-16A	299.95	CALL
SB-16B	284.95	CALL
SB-21A	CALL	419.95
SB-22S	114.95	144.95
SB-23	104.95	121.95
SB-27	189.95	254.95
SB-28	CALL	CALL
NEW! SB-28DX	CALL	CALL
NEW! SB-29 Macro	379.95	479.95
Ikelite Lite-Link Slave Sensor #4099.2		99.95

NIKON FLASH ACCESSORIES

AS-1,3	27.95
AS-5	29.95
AS-7	74.95
AS-9	109.95
AS-12,14	249.95
SC-12	139.95
SC-14	56.95
SC-17	54.95
SC-19	39.95
SC-24	59.95
SD-8A	119.95
SK-6 USA	264.95
SU-4	74.95
AS-4	29.95
AS-6	44.95
AS-8	159.95
AS-10,11	39.95
AS-15	18.95
SC-13	56.95
SC-15	19.95
SC-18	29.95
SC-23	119.95
SD-7	CALL
SK-6 IMP	239.95
SK-7	19.95
UR-3	24.95

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- N50 • N70 • N6006 • N90/N90s • N8008s
- PRONEA 6I • F4 • F5 • SB-25/26
- The Essence of Light .... Ea. **24.95**

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CL-13 A	16.95
CL-32, 33	32.95
CL-17, 36	46.95
CL-30, 31, 34	26.95
CL-15, 35, 38, 41	34.95
NS-1, NS-8	12.95
AN-1, AN-4B, AN-4Y, NS-5	14.95
AN-6 Y or AN-6 W	23.95
AH-4 SLR Leather Handgrip	54.95
CF-34 Camera/Lens Utility Case	89.95
CF-39L f/8008	29.95
CF-40 f/8008	29.95
CF-50	39.95
CS-15 Leather Soft Case F-3	54.95
CS-19	79.95

NIKON HOODS

HR-1,2	12.95
HB-1,3,4,5	16.95
HN-1, 2, 3, 9	14.95
HN-12, HK-2, 11, HS-12	24.95
HN-22, 23, 24	21.95
HS-7,9,10,11,14	23.95
HK-14, 15, 16	31.95
HB-7, 8, HN-13, HN-28	29.95
HN-26	32.95

ACCESSORIES

AC-2E Data Link System f/N90s w/MC-27 Cord	99.95
Photo Secretary N-90	179.95
Photo Secretary F-5	244.95
Vestrap M/L/X-L Tan or Green	89.95

	IMP.	USA
MB-10 Vertical Grip f/N90	129.95	144.95
NB-100 Nicad Batt. f/MB-10	54.95	
NB-100 Nicad Batt. w/NC-100 Charger f/MB-10	**99.95**	
NC-100 Charger f/Nicad NB-100	79.95	

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SUPER SPECIAL!
- 1 MB-23 Battery Pack for F4s
- 2 MN-20 Nicad Packs for MB-23
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All For Only $199.95 (Over $350 Value)

	IMP.	USA
MD-4 f/F-3	329.95	479.95
MD-12 f/FM, FM-2, FE, FE-2, FA	CALL	394.95
MH-2 Charger f/MN-2	129.95	159.95
ML-2 Modulite Remote Control Set	329.95	344.95
ML-3 Mod. Cont. Set f/N90s	144.95	164.95
MW-2 Wireless Remote Control Set	CALL	CALL
MC-20 Remote Cord w/Timer	94.95	104.95
MB-23 6-AA Batt. Pack f/F-4s	119.95	139.95
MH-20 Charger f/MN-20	69.95	99.95
DB-5 Cold Battery Pack f/8008s	79.95	99.95
DB-6 External Battery Pack	189.95	229.95
DB-2	59.95	

MB-22 Ext. Power Regulator f/F-4s	79.95
MN-2 NiCad battery f/MD-4	109.95
MC-10 10' remote release	39.95
MC-11 10' remote release	39.95
MC-4A Remote cord with plugs	34.95
MC-22 Remote cord with plugs	49.95
MC-25 Adapter Cord	59.95
MC-26 Adapter Cord	49.95
MC-27 Adapter Cord	44.95
MC-30 Remote Cord	54.95
MC-12B remote release	49.95
MR-3 MD-4 release adapter	34.95
AH-3 Tripod mount adapter	29.95
MB-20 4-AA pack f/F-4s	49.95
MN-20 NiCad pack f/MB-23	69.95
Winder f/FE-2, FM-2, FA	59.95

MACRO SYSTEM

PN-11 Extension ring	96.95
PK-11A 8mm extension tube	59.95
PK-12 14mm extension tube	59.95
PK-13 27.5mm extension tube	62.95
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PS-6 MTD slide adapter	129.95
PB-6D Bellows spacer	53.95
PB-6E Extension bellows	159.95
PB-6M Macro copy stand	44.95
AR-4, AR-7 Double cable release	42.95
AR-10 Double cable release	67.95
PG-2 Focusing stage	169.95
BR-2/2A Lens reversing ring 52	21.95
BR-3 Filter adapter ring	21.95
BR-5 62/52 adapter ring	21.95
BR-6 Auto diaphragm ring	54.95
52mm Close-up Lens #0, 1, 2, 3T, 4T, ea	29.95
52mm Close-up Kit #0, 1, 2,	49.95
62mm Close-up Lens #5T, 6T, ea	44.95

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Canon

QUICK DIAL 633

EOS-1N

- 5-point autofocus with choice of automatic or real-time focusing point selection
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- 3 fps advance, 6 fps with power drive booster • 1/250 sec. flash sync
- 1/8000 sec. shutter speed
- Enhanced triple-zone TTL flash sensor plus built-in flash exposure compensation control
- 14 custom functions including mirror lock
- Silent rewind

$999.95

EOS 1N-RS ....CALL

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EOS-1v...........$1899.00
EOS-1v HS......$2199.00

EOS-3

- 45-point AF, 21-zone evaluative metering & eye controlled focus
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- E-TTL flash exp. system with optional EX-series speedlites
- 18 custom functions including mirror lock and silent rewind
- Fully compatible with EF lenses and EOS speedlites

Body CALL

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- 5-point autofocus
- Eye-controlled focus (A2E only)
- 5 fps motor drive with 3 shooting speeds, silent or high speed rewind
- Fast 1/8000 sec. shutter speed
- 11 exp. modes • Auto bracketing
- 3-metering patterns
- Auto zoom flash • 1/200 sync
- 16 custom function controls

EOS-A2................CALL
EOS-A2E..............CALL

EOS ELAN 7/7E

- TTL-Cross Type -Secondary Image with CMOS sensor A
- 35-zone silicon photocell Metering
- 1/4000 to 30 Sec Shutter Speeds, 1/125 max Sync Speed
- 9 Exposure Modes and Exp Comp. Control
- 4 fps Film Advance
- 13 custom functions
- 7 Point Wide Area Auto Focus System
- *7E Only:* Eye Controlled Focus

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EOS REBEL 2000

- Single shot AF, AI servo AF or manual focus
- 7-point AF auto or manual select
- 10 auto exposure modes plus manual
- 35 zone evaluative metering
- Auto pop-up flash
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Body
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Rebel 2000 with 28-80mm f/3.5-5.6 lens, wide strap and Battery

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Elan IIE w/28-80mm f/3.5-5.6 USM lens, wide strap and 6v battery

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Elan 7 w/28-90mm f/4.0-5.6 USM

CALL

A-2

A-2 with 28-105mm f/3.5-4.5 USM lens, pro strap and 6v battery

CALL

A-2E

A-2E with 28-105mm f/3.5-4.5 USM lens, pro strap and 6v battery

CALL

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	IMP.	USA
15/2.8	629.95	719.95
20/2.8 USM (72ø)	429.95	479.95
24/2.8 (58ø)	329.95	369.95
28/2.8 (52ø)	184.95	224.95
28/1.8 USM (58ø)	429.95	469.95
35/2 (52ø)	249.95	299.95
50/1.8 (52ø)	79.95	84.95
50/1.4 USM (58ø)	339.95	379.95
85/1.8 USM (58ø)	344.95	384.95
50/2.5 Macro (52ø)	284.95	344.95
1:1 Life Size Converter /50 2.5	199.95	229.95
100/2.8 Macro (1:1) (52ø)	429.95	469.95
NEW! 100/2.8 USM Macro	679.95	730.00
100/2 USM (58ø)	419.95	484.95
135/2.8 Soft Focus (52ø)	339.95	374.95

	IMP.	USA
20-35/3.5-4.5 USM (77ø)	399.95	419.95
22-55/4.0-5.6 USM (58ø)	129.95	CALL
24-85/3.5-4.5 USM (67ø)	309.95	374.95
28-80/3.5-5.6 (58ø)	—	109.95
28-80/3.5-5.6 V USM (58ø)	99.95	109.95
28-105/3.5-4.5 USM (58ø)	224.95	234.95
28-135/3.5-5.6 "IS" USM (72ø)	454.95	474.95
55-200/4.5-5.6 USM (52ø)	—	189.95
75-300/4.0-5.6 III (58ø)	159.95	184.95
75-300/4.0-5.6 III USM (58ø)	184.95	214.95
75-300/4.0-5.6 USM "IS" (58ø)	459.95	494.95
80-200/4.5-5.6 II (52ø)	109.95	139.95
100-300 4.5-5.6 USM (58ø)	274.95	309.95
NEW! MP-E 65/2.8 1x-5x Macrophoto	—	1049.00

EF "L" LENSES w/Case & Hood

	IMP.	USA
14/2.8 USM	2099.95	2279.00
24/1.4 (77ø)	1249.95	CALL
35/1.4 USM (72ø)	1274.95	CALL
50/1.0 USM (72ø)	2249.95	2529.00
85/1.2 USM (72ø)	1529.95	1799.95
135/2.0 USM (52ø)	849.95	1019.00
180/3.5 Macro USM (72ø)	1289.95	1399.95
200/1.8 USM (48ø)	3699.95	4159.00
200/2.8 USM (72ø)	689.95	719.95
NEW! 300/2.8 IS USM	CALL	CALL
300/4.0 IS USM (77ø)	1249.95	CALL
400/2.8 USM (48ø)	CALL	CALL
NEW! 400/2.8 IS	CALL	CALL

	IMP.	USA
400/5.6 USM (77ø)	1074.95	1299.00
NEW! 500/4 IS USM (48ø)	CALL	CALL
600/4 USM (48ø)	CALL	CALL
NEW! 600/4.0 IS	CALL	CALL
17-35/2.8 USM (77ø)	1099.95	CALL
28-70/2.8 USM (77ø)	1049.95	CALL
35-350/3.5-5.6 USM (72ø)	1549.95	CALL
70-200/2.8 USM (77ø)	1179.95	CALL
70-200/4.0 USM (67ø)	699.95	899.00
100-300/5.6 (58ø)	399.95	449.95
100-400/4.5-5.6 "IS" USM (77ø)	1569.00	1699.00
Extender 1.4X APO	339.95	389.00
Extender 2X APO	269.95	309.95

MANUAL FOCUS

	IMP.	USA
24/3.5L Tilt-Shift (72ø)	1124.95	1309.00
45/2.8 Tilt-Shift (72ø)	1139.95	1309.00

	IMP.	USA
90/2.8 Tilt-Shift (58ø)	1099.95	1249.95

EOS FLASH SYSTEM

	IMP.	USA
200E	—	54.95
220EX	119.95	129.95
380EX	149.95	164.95
NEW! 420 EX	CALL	CALL
540 EZ	259.95	299.95
550 EX	—	CALL
480EG Grip Style Flash	499.95	529.95
Ikelite Lite-Link Slave Sensor #4098.2		99.95
Compact Battery Pack E-2		119.95
Transis Pack E		129.95
Transistor Pack w/Nicad Pack E		229.95
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ML-3 Macro Ring light		279.95
NEW! MR-14EX Macro Ringlite		CALL
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TTL Distributor		44.95
Off Camera Shoe Adapter OA-2		27.95
Off Camera Shoe Cord 2		47.95
Connecting Cord 60		36.95
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LH B24, C24	22.95
Canon Case f/EOS-1n	74.95
Canon Case f/R-2000	39.95
Canon Case f/Elan II	49.95
Canon Case f/A-2, A-2E	49.95
Canon Prof. Strap 1 Green	12.95

FILTERS

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UV-Sky	10.95	11.95	24.95	29.95
Cir. Pol.	59.95	69.95	84.95	99.95
Softmat	34.95	36.95	—	—
250D	69.00	82.95	—	—
500	34.95	39.95	59.95	69.95
500D	69.00	82.95	115.00	134.95

EOS ACCESSORIES

NPC Polaroid Back for 620/630	714.95
NPC Polaroid Back for RT	714.95
Extension Tube EF-12	69.95
Extension Tube EF-25	119.95
Close Up & Macro Photography (Book)	17.95
Macro Lens Mount FD to EOS	74.95
VG-10 V Grip	74.95
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BP-5 Battery Pack F/A2-A2E	54.95
BP-8 Battery Pack F/Rebel G	29.95
BP-200 f/Rebel 2000	34.95
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EOS-1 & EOS-3 ACCESSORIES

NPC Polaroid Back f/EOS-1	719.95
NPC Polaroid Back f/EOS-1 w/Booster	769.95
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Nicad Pack E-1 f/Booster	79.95
Nicad Pack NP-E2 f/BP-E2	134.95
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Charger NC-E2 f/BP-E2	329.95
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ES-62, EW-60B, EW-60C	20.95
ET-60, ET-62-II, EW-65-II, ET-65-III	19.95
EW-54-II, EW-60-II, EW-63-II	20.95
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EW-75-II	38.95
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Duplicator 35-52 R Kit	99.95
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***w/Lens Hood**

7.5/5.6 Fisheye	999.95
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100/4.0 Macro	749.95
135/2.8 (52ø)	119.95
*500/8.0 w/case & Filter (34ø)	299.95
50-135/3.5 (58ø)	199.95
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Sigma 500/7.2 APO	469.95

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PENTAX

PZ-1P

- Predictive AF
- 8 metering zones
- 6 exposure modes
- Power zoom lens control
- Built-in variable output TTL flash with 4 flash modes
- 1/8000 top shutter speed
- Up to 1/250 sec. flash sync
- All mode spot meter
- Panorama image mode
- 8 drive modes including exposure bracketing
- 4 fps film advance

Body Only **$499⁹⁵**

ZX-30

- Lightweight and Ultra Compact Design
- Pinpoint Autofocus with focus prediction
- 6 Segment Multi Pattern TTL Metering
- Picture(Program), Aperture, Shutter, Manual and Bulb Modes • 6 Program(Picture) Modes
- Exposure Compensation
- 1/2000 to 30 Sec Shutter Speeds, 1/100 max Sync Speed • TTL Auto Pop Up Flash
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Body Only **CALL**

ZX-5N

- 3-point AF system w/predictive AF
- 6 segment, center or spot metering
- 5 exposure modes
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- 3-speed power zoom lens control
- 1.8 fps advance • Panorama mode
- Electronic preview • Auto bracketing (up to +/- 1EV) • Exposure memory lock
- Built-in flash w/TTL, manual & program modes **CALL**

ZX-7

- Autofocus, or Manual Focus
- Smart Mode, Apeture-Priority AE, Metered Manual and Bulb Modes
- 6-segment multi-pattern metering
- Pop-Up Flash (covers 28mm lens)
- Infrared Capability • Exposure Comp.
- Panorama Mode • Lighted LCD Panel
- Exposure Memory Lock

Body Only **CALL**

ZX-M

- Super compact manual focus SLR
- Manual or auto film speed setting
- Choice of metered manual, program, aperture priority or shutter priority exposure modes
- Multi-pattern metering
- Easy film loading • 2 fps film advance
- Electronic depth of field preview
- Exposure compensation, memory lock
- Electronic self timer

Body Only **$149⁹⁵**
ZX-M with 50/2.0 **$199⁹⁵**
ZX-M with 35-80A **$239⁹⁵**

PENTAX "FA" AUTO FOCUS LENSES

***With Hood ◆ With case**

20/2.8 (67ø)	**539.95**
24/2 AL (67ø)	**399.95**
28/2.8 (49ø)	**239.95**
43/1.9 FA (49ø)	**449.95**
28/2.8 Soft Focus (49ø)	**359.95**
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50/1.4 (49ø)	**189.95**
◆50/2.8 Macro (52ø)	**354.95**
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*◆85/1.4 (67ø)	**769.95**
◆100/2.8 M (58ø)	**559.95**
100/3.5 Macro (49ø)	**199.95**
*◆200/2.8 ED (77ø)	**1069.95**
*135/2.8 IF (52ø)	**349.95**
*◆300/4.5 ED (67ø)	**789.95**
400/5.6 EDIF FA (77ø)	**1449.95**
20-35/4.0 AL (58ø)	**474.95**
28-70/4.0 AL (52ø)	**149.95**
*28-70/2.8 FA (67ø)	**1079.95**
NEW! 28-80/3.5-5.6 (58ø)	**109.95**
NEW! 28-105/4-5.6 (58ø)	**259.95**
NEW! 35-80/4.0-5.6 (49ø)	**89.95**
70-200/4-5.6 (49ø)	**249.95**
NEW! 80-200/4.7-5.6 (49ø)	**134.95**
*◆80-200/2.8 FA (77ø)	**1674.95**
80-320/4.5-5.6 FA (58ø)	**199.95**
NEW! 100-300/4.7-5.8 (58ø)	**199.95**
100-300/4.5-5.6 (58ø)	**249.95**

"F" AUTO FOCUS LENSES

Pentax 17-28/3.5-4.5 Fisheye Zoom	**409.95**
Pentax 35-80/4.0-5.6 F (49ø)	**89.95**
100-300/4.5-5.6 F (58ø)	**184.95**

"A" LENSES

50/2	**49.95**
Pentax 35-80 A 4.0-5.6 (49ø)	**89.95**
Pentax 80-200 A 4.7-5.6 (49ø)	**114.95**

FLASHES

AF-220T	**49.95**
AF-201SA	**39.95**
AF-260SA	**79.95**
AF-280T	**149.95**
AF-400T Kit	**399.95**
AF-330 FTZ	**159.95**
AF-500-FTZ	**279.95**
AF-140C Macro	**379.95**
TR-Power Pack II	**119.95**

GENERAL ACCESSORIES

Winder for "M" Series Super Program	**49.95**
Auto Bellows A	**324.95**
Slide Copier A	**119.95**
Macro Focus Rail III	**159.95**
Auto Ext. Tube Set B	**179.95**
Data Back (Specify)	**CALL**
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Cable Switch F	**29.95**
AA Battery Pack f/ZX-5, ZX-10, ZX-M	**24.95**
5P Sync Cord	**24.95**
F5PL Sync Cord	**54.95**
Hotshoe Adapter F	**24.95**
49 or 52 Circ. Polarizer	**64.95**
58 Circular Polarizer	**79.95**

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MINOLTA

MAXXUM 9

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- 21 custom functions
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105mm
f/2.8
Ex Macro

	MANUAL FOCUS	MAXXUM"I"	SIGMA-SA	EOS	NIKON AF	PENTAX AF
8/4.0 Fisheye	—	739.00	739.00	739.00	739.00	739.00
14/2.8	—	799.00	799.00	799.00	799.00	799.00
15/2.8	—	479.00	479.00	479.00	479.00	479.00
24/2.8 (52ø)	—	189.00	189.00	189.00	189.00	189.00
28/1.8 Aspherical II (58ø)	—	189.00	189.00	189.00	*189.00	189.00
50/2.8 EX Macro 1:1 (55ø)	—	259.00	259.00	259.00	*259.00	259.00
105/2.8 EX Macro 1:1 (58ø)	—	389.00	389.00	389.00	*389.00	389.00
NEW! 180/3.5 EX APO IF Macro 1:1	—	—	—	799.95	799.95	—
300/2.8 EX APO**	—	2939.00	2939.00	2939.00	2939.00	2939.00
500/4.5 EX APO**	—	3619.00	3619.00	3619.00	3619.00	3619.00
600/8	419.00	419.00	419.00	419.00	419.00	419.00
NEW! 800/5.6 EX HSM	—	—	—	6269.00	6269.00	—

HSM
300mm f/4
APO HSM
400mm f/5.6
APO HSM

"ALL-IN-ONE" ZOOM LENSES

ASPHERICAL
28-105mm
f/2.8 ~ 4 ASP

	MANUAL FOCUS	MAXXUM"I"	SIGMA-SA	EOS	NIKON AF	PENTAX AF
17-35/2.8-4.0 Aspherical** (82ø)	—	489.00	489.00	489.00	*489.00	489.00
24-70/3.5-5.6 Aspherical (55ø)	—	159.00	159.00	159.00	*159.00	159.00
28-70/2.8 EX (77ø)	—	329.00	329.00	329.00	*329.00	329.00
28-70/2.8-4.0 (55ø)	139.00	139.00	139.00	139.00	*139.00	139.00
28-80/3.5-5.6 ASP-Macro (55ø)	—	89.00	89.00	89.00	*89.00	89.00
NEW! 28-80/3.5-5.6 ASP Macro Helical Focus	—	99.00	99.00	99.00	99.00	99.00
28-105/3.8-5.6 UC III (58ø)	—	139.00	139.00	139.00	*139.00	139.00
28-105/2.8-4.0 Aspherical (72ø)	—	219.00	219.00	219.00	*219.00	219.00
NEW! 28-135/3.8-5.6 Asph. IF Macro	209.00	209.00	209.00	209.00	209.00	209.00
28-200/3.5-5.6 Asph. IF (72ø)	—	239.00	239.00	239.00	*239.00	239.00
NEW! 28-300/3.5-6.3 Asph. IF	—	399.00	399.00	399.00	*399.00	399.00
NEW! 50-500/4-6.3 APO EX RF-HSM	—	999.95	999.95	999.95	999.95	999.95
70-210/4.0-5.6 II (55ø)	129.00	129.00	129.00	129.00	*129.00	129.00
70-300/4.0-5.6 DL Macro Super (58ø)	—	199.00	199.00	199.00	*199.00	199.00
100-300/4.0-6.7 UC (55ø)	—	139.00	139.00	139.00	*139.00	139.00

"ALL-IN-ONE" APO/APO MACRO LENSES

APO ZOOM
70-300mm
f/4.0 ~ 5.6
APO Macro
***Best Choice**
*Buying Cameras Magazine

	MANUAL FOCUS	MAXXUM"I"	SIGMA-SA	EOS	NIKON AF	PENTAX AF
180/3.5	—	799.00	799.00	799.00	*799.00	799.00
300/4.0 APO Macro (72ø)	—	689.00	689.00	689.00	*689.00	689.00
400/5.6 APO Macro (77ø)	—	719.00	—	—	*719.00	719.00
400/5.6 APO Macro "HSM" (77ø)	—	—	879.00	879.00	—	—
70-200/2.8 APO (77ø)	—	799.00	—	—	—	799.00
70-200/2.8 APO HSM (77ø)	—	—	799.00	799.00	*799.00	—
70-300/4.0-5.6 APO Macro Super (58ø)	—	319.00	319.00	319.00	*319.00	319.00
135-400/4.5-5.6 APO Aspherical (77ø)	—	549.00	549.00	549.00	*549.00	549.00
170-500/5.0-6.3 APO Aspherical (86Cø)	—	669.00	669.00	669.00	*669.00	669.00
1.4x APO	—	159.00	159.00	159.00	*159.00	159.00
2x APO	—	189.00	189.00	189.00	*189.00	189.00

***Sigma, EOS — HSM*

** D Type*

SUPER TELE ZOOMS
135-400mm
f/4.5 ~ 5.6
APO
Aspherical
170-500mm
f/5 ~ 6.3 APO
Aspherical

QUICK DIAL 633

B&H LENS SPECIALS

Sigma 18-35/3.5-4.5 PK, MAXX	**349.95**
Sigma 28-200/3.8-5.6 SA	**179.95**
Vivitar 28-105/3.5-4.5 PK, Y/C	**129.95**
Vivitar 70-210/2.8-4 APO CFD, NAI	**169.95**

Vivitar

MANUAL FOCUS LENSES

19/3.8 (62ø)	**104.95**
24/2.8 (52ø)	**74.95**
28/2.8 (49ø)	**59.95**
500/8 With Mount	**109.95**
28-80/3.5-5.6 (58ø)	**109.95**
2x Converter w/case	**49.95**
Macro Focus 2x Conv. w/case	**119.95**
Auto Ext. Tube Set w/case	**94.95**

	MF	MAXXUM	EOS	NIKON AF
100/3.5 Macro (49ø)	119.95	139.95	149.95	139.95
28-210/3.5-5.6 (72ø)	144.95	—	—	—
100-300/5.6-6.7 (55ø)	109.95	119.95	129.95	119.95
SERIES 1 AF LENSES				
19-35/3.5-4.5 Wide (77ø)	149.95	159.95	179.95	159.95
28-105/2.8-3.8	174.95	164.95	184.95	164.95
28-210/4.2-6.5 Zoom (67ø)	—	179.95	179.95	179.95
28-300/4.0-6.3 Macro (77ø)	—	199.95	209.95	199.95
70-210/2.8-4.0	—	239.95	249.95	239.95
70-300/4.5-5.6	—	149.95	154.95	149.95
100-400/4.5-6.7 (67ø)	—	209.95	229.95	209.95

PHOENIX

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF
100/3.5	119.95	129.95	139.95	129.95
19-35/3.5-4.5	139.95	149.95	159.95	149.95
28-105/2.8-3.8	—	154.95	169.95	154.95
28-210/3.5-5.6	134.95	159.95	159.95	159.95
28-300/4.0-6.3	—	189.95	199.95	189.95
70-210/4.5-5.6	89.95	129.95	129.95	129.95
70-300/4.5-5.6	—	139.95	149.95	139.95
100-400/4.5-6.7	—	199.95	219.95	199.95
100-500/5.6-8.0	349.95	—	—	—

TAMRON REBATES

6 YEAR WARRANTY

	Reg.	Rebate	Final Cost
14/2.8 AF	1099.00	$100	999.00
90/2.8 Macro	449.00	$50	399.00
300/2.8 LD	—	$100	—
20-40/2.7-3.5	689.00	$100	589.00
28-80/3.5-5.6	114.00	$20	94.00
28-105/4.0-5.6	164.00	$20	144.00
28-105/2.8	829.00	$100	729.00

	Reg.	Rebate	Final Cost
28-200/3.8-5.6 "Super"	269.00	$50	219.00
28-200/3.8-5.6 Super II	309.00	$35	274.00
28-300/3.5-6.3	499.00	$50	449.00
70-210/2.8 LD	929.00	$100	829.00
70-300/4.0-5.6 LD	229.00	$30	199.00
80-210/4.5-5.6	124.00	$20	104.00
100-300/5.0-6.3	174.00	$20	15400
200-400/5.6	559.00	$100	459.00

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX AF
14/2.8 AF	—	**999.00	**999.00	**999.00	**999.00
17/3.5 (82ø)	399.00	—	—	—	—
24/2.5 (55ø)	269.00	—	—	—	—
90/2.8 Macro (55ø)	**399.00	**399.00	**399.00	**399.00*	**399.00
300/2.8 LD	2368.00	**2618.00	**2896.00	**2618.00	—
500/8 (82ø-CW)	399.00	—	—	—	—
20-40/2.7-3.5 (77ø)	—	**589.00	**589.00	**589.00*	—
24-70/3.3-5.6 (62ø)	—	189.00	189.00	189.00	—
28-70/3.5-4.5 (52ø)	169.00	—	—	—	—
28-80/3.5-5.6 (58ø)	—	**94.00	**94.00	**94.00*	**94.00
28-105/4.0-5.6 IF (62ø)	—	**144.00	**144.00	**144.00*	**144.00
28-105/2.8 (82ø)	869.00	**729.00	** 729.00	** 729.00*	—
28-200/3.8-5.6 LD Asph. Super (72ø)	249.00	**219.00	**219.00	**219.00*	**219.00
NEW! 28-200/3.8-5.6 LD Asph. Super II	—	**274.00	**274.00	**274.00	**274.00
28-300/3.5-6.3 (72ø)	—	**449.00	**449.00	**449.00*	**449.00
60-300/3.8-5.4 Macro w/Hd (62ø)	379.00	—	—	—	—
70-210/4-5.6 (3") (52ø)	173.00	—	—	—	—
70-210/3.5 Macro (62ø)	374.00	—	—	—	—
70-210/2.8 LD (77ø)	—	**829.00	**829.00	**829.00*	—
70-300/4.0-5.6 LD (58ø)	—	**199.00	**199.00	**199.00*	**199.00
80-210/4.5-5.6 (52ø)	—	**104.00	**104.00	**104.00*	—
100-300/5.0-6.3 (55ø)	—	**154.00	**154.00	**154.00*	**154.00
200-400/5.6 AF (77ø)	—	**459.00	**459.00	**459.00*	—
2x Flat-Field Converter	169.00	141.00	141.00	141.00*	141.00
NEW! SP 2X AF Pro Converter	—	195.00	195.00	195.00*	—
1.4x Converter SP	—	118.00	118.00	118.00*	—
NEW! SP 1.4 AF Pro Converter	—	173.00	173.00	173.00*	173.00
Adaptall Mounts (Ex. Leica R)	34.95	—	—	—	—
Adaptall Mount Leica R-4	64.95	—	—	—	—
• Close Up f/28-200 Old	14.95				

***Price reflects after Rebate* ** D Type*

Tokina REBATES

NEW

	Reg.	Rebate	Final Cost
17/3.5 Pro ATX	449.00	$30	419.00
300/2.8 Pro ATX	2399.00	$200	2199.00
19-35/3.5-4.5	199.00	$20	179.00
20-35/2.8 Pro ATX	749.00	$60	689.00
28-70/2.6-2.8 Pro II	469.00	$70	399.00

	Reg.	Rebate	Final Cost
28-80/2.8	599.00	$50	549.00
80-200/2.8 Pro ATX	819.00	$60	759.00
80-400/4.6-5.6	589.00	$50	539.00
100-300/4 ATX APO II	849.00	$50	799.00

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX AF
17/3.5 (67ø)	229.95	—	—	—	—
17/3.5 "Pro" ATX (77ø)	—	**419.00	**419.00	**419.00	—
28/2.8 (49ø)	84.95	—	—	—	—
100/2.8 ATX Macro (55ø)	—	—	369.95	369.95	—
300/2.8 "Pro" ATX	—	**2199.00	**2199.00	**2199.00	—
NEW! 19-35/3.5-4.5 (77ø)	—	**179.00	**179.00	**179.00	**179.00
20-35/2.8 ATX Pro Asph. (77ø)	—	**689.00	**689.00	**689.00*	**689.00
28-70/3.5-4.5 SZX Macro (52ø)	124.95	—	—	—	—
28-70/2.6-2.8 "Pro" II (77ø)	—	**399.00	**399.00	**399.00*	**399.00
NEW! 28-80/2.8 (77ø)	—	**549.00	**549.00	**549.00	**549.00
28-105/3.5-4.8 SZX (62ø)	189.95	—	—	—	—
28-200/3.5-5.3 SZX Macro (72ø)	209.95	—	—	—	—
35-300/4.5-6.7 (72ø)	—	179.95	179.95	179.95*	179.95
70-210/4-5.6 (3.4") "N" SZX Macro	124.95	—	—	—	—
80-200/2.8 ATX "PRO" (77ø)	—	**759.00	**759.00	**759.00	**759.00
80-400/4.5-5.6 ATX (72ø)	—	**539.00	**539.00	**539.00	**539.00
100-300/4 ATX APO II (77ø)	—	**799.00	**799.00	**799.00	—
2x 7 Element Converter	—	119.00	119.95	119.95	119.95
• Close Up f/35-300	14.95				

***Price reflects after Rebate* ** D Type*

EQUIPMENT CASES AND CAMERA BAGS

QUICK DIAL 633

zing DESIGNS

For cameras with the following lenses

	Standard	Large
35mm w/o Harness	29.95	29.95
35mm w/Harness	29.95	29.95
Universal SLR	29.95	29.95
Zoom	29.95	29.95

Pro SLR or Pro Zoom SLR Cover ... ea. 34.95

LENS POUCH - Black, Purple, Blue

Small ....9.95 Medium ....10.95 Large ..13.95

CAMERA & PERSONAL BAGS Specify Colors

Small ....9.95 Medium 12.95
Standard Strap...12.95 Action Strap 9.95

Billingham

CANVAS SYSTEM

SMALL / **LARGE**

Photo Hedley...159.95 Photo Hedley....169.00
Alice Bag ....159.95 #445 ....339.95
Series 3 ....192.95 #550 ....394.95

MEDIUM

#206 ....249.95 #225 ....274.95
#335 ....294.95 Photo Packington .234.95

NYTEX SYSTEM

#335 .....299.95 #445...339.95 #550 ..394.95

PHOTO RUCKSACKS #25 ....239.95

STOWAWAYS

Compact ....104.95 Airline 107.95
Pola ....109.95 Other Bags, In Stock

Lowepro

Trekking Series

Nature AW ....189.95 Photo AW 229.95
Pro AW ....319.95 Super AW 389.95
Micro 100 ....65.95 Micro 200 ....79.95
Orion Trekker .....60.95 Mini Trekker 110.95
Trim Trekker.....110.95 Photo Classic ...152.95
Stealth AW ....193.95 Lens 600 AW....129.95
Orion Mini ....31.95 Orion 46.95
Orion AW....122.95 Off Road 72.95
Off Trail 1 ....37.95 Off Trail 2 ....62.95
Photo Runner.....43.95 Sideline Shooter .51.95

Topload Zoom Series

Topload Mini ......21.95 Topload 1 ....23.95
Topload 2 ....27.95 Topload AW....49.95
Topload Zoom Pro AW 52.95

Nova Series

Nova Micro....24.95 Nova Mini 28.95
Nova 1 ...32.95 Nova 2..38.95 Nova 3...43.95
Nova 4 ....52.95 Nova 5 ....61.95

Professional AW Series

Mini Mag.85.95 Elite 106.95 Compact126.95
Magnum ....161.95 Commercial 191.95
Pro Mag 1 ....108.95 Pro Mag 2 ....119.95
Magnum MF.....163.95 Commercial MF .216.95

Street and Field Series

Toploader 65 AW .50.95 Toploader 70 AW .69.95
Toploader 75 AW .78.95 Rover Light....115.95
Rover AW ....129.95 Rover AW Kit....168.95
Specialist 80....82.95 Specialist 85.....107.95

Reporter AW

100 ....74.95 200....89.95 300 ....103.95
400 ....119.95 500 ....129.95
Stealth 600 ....123.95 Stealth 650 ....135.95

Pro Roller

Pro Roller 1 ...239.95 2 ...279.95 Mini...169.95

Videcam Series "N" Series

2 ....24.95 3....39.95 4 ....30.95
5 ....32.95 6 ....45.95

TENBA

PRO TRAVELER

P655 ...143.95 P675...180.95 P695 ...224.95
P656 ....143.95 P676 ....180.95
P696 ....224.95 P684 ....212.95

PRO PAKS

P595 ...149.95 P795...180.95 P895 ...187.95
P995 ....224.95 P998 ....249.95

METRO PAKS

P839 .....87.95 P859.....99.95 P899 ...112.95

CAR CASES

CC14 .....87.95 CC15.....93.95 CC16 ...118.95
CC17 ...105.95 CC19...137.95 CC21 ...162.95
CC28 ...187.95 CC38...212.95 CCV45 .149.95

CAR CASE TRI PAKS

CCT32 .112.95 CCT46 .124.95 CCT51 .137.95

TRIANGULAR TRI PAKS

TTP34 .104.95 TTP46 .124.95 TTP75 .199.95

BACK PACKS w/Rain Covers

P261 .....93.95 P262...137.95 P263 ...224.95
P264 ...224.95 P265...255.95 P267 ...312.95

LONG LENS CASES N SERIES

LL300 ...99.95 LL400 .112.95 LL600..124.95

WEDDING CASES

2001 ...187.95 2003 ...249.95 2002......87.95

IMAGE PAKS

P102i ....17.95 P103i 24.95
P104i ....26.95 P106i ....36.95 P107i.....38.95

LEATHER TRAVELER

P503 .....55.95 P506.....68.95 P508 .....74.95
P513 ...124.95 P534.....92.95 P554 ...105.95

VENTURES

P303 .....35.95 P304.....37.95 P305 .....54.95
P306 .....49.95 P307.....50.95 P308 .....55.95
P309 ....63.95 P354 ....87.95

ZOOM PACKS

P231N...31.95 P232N ..37.50 P233 .....55.95

COMPANIONS

P203 .....49.95 P206.....61.95 P209 .....77.95

WAIST PAKS

P241 .....62.95 P242N ..87.95 P243N .106.95

BESELER CONTOUR SERIES

B620 Digital, SLR, Video ...24.95 B650 ..34.95
B700 Compact Video/Photo 24.95
B710 Video/Photo 34.95 B850 ....44.95
B720 Multi Format..39.95 B730 Versatile....49.95
B30 7" Holster ...14.95 B50 9" Holster....19.95
Available in Black, Navy & Hunter Green

PHOTOFLEX Transpac

Outbound ....69.95 Cruzer 114.95
NEW! Navigator 149.95

Domke

SHOOTER BAGS Available in blk, sand or navy

F-5XB Shoulder & Belt Bag 47.97
F-6 Little Bit Smaller 59.97
F-6 Ballistic Blk 59.97
F-6E Hunter Green w/Leather Trim 71.97
F-3X Super Compact....77.97
F-3X Ballisitic Black 77.97
NEW! F-3XE Hunter Green w/Leather Trim 89.97
F-2 Original Bag .89.97 F-2 Ballistic Blk...89.97
F-2E Hunter Green w/Leather Trim 101.97
F-2LE "Leather" .239.98 F-4AF Pro System .94.97
J-1 Ballistic Black ....119.97 J-2....107.97
J-3 Ballistic Black....95.97
J-300 Long Lens Bag 7 x 8 x 12 ....89.97
J-400 Long Lens Bag 7 x 8 x 18 ....95.97
J-600 Long Lens Bag 7 x 8 x 22 ....101.97
J Series Belt Bag .29.97 F-IX Balisitic Blk 119.97
F-IX Little Bit Bigger....119.97
F-7 Double AF ..131.97 "Junk Trunk" 71.50

VESTS

NEW! XXL....65.97
Photogs Cotton Vests (Khaki) 59.95
Photogs Jacket (S/M/L/XL)....101.95
NEW! XXL Jacket....107.95
Backpack (Blue, Olive or Black) 179.97
Daypack (Blue, Olive or Black) 119.97
Waist Pack (Blue or Olive) 35.97
Scope Pack (Blue or Olive) 83.97

SATCHELS - Available in black, navy or sand.

F-802 Reporter's Satchel 59.97
F-802E Hunter Green w/Leather Trim 77.97
F-803 Camera 77.97
F-803E Hunter Green w/Leather Trim 95.97
F-804 Super.......77.95 F-805 Courier.....99.95
F-806 Bureau Chief Satchel Black 80.97

SLING & TRIPOD BAGS - Black Only

F-427 Tripod Bag-27" ..28.77 F-432 32" ..31.17
F-440 Tripod Bag-40" 37.17
F-400 Sling Bag 42x8x4" 47.97
F-401 Super Bag 38x8x8" 53.97
F-402 Mini Sling Bag 32x4x8" 44.97
F-403 x-long Stretch Sling bag 56x8x8" 53.97
FA-100 Back Pack Strap 16.95
NEW! Film Guard Small ...19.95 Large....27.95

OP/TECH USA SOFT SLR FITTED COVERS

Std. 50mm ..22.95 Short Zoom 28-80 ....24.95
Long Zoom 28-200 .....26.95 AF-Pro.......29.95
Chameleon (Auto and AF-Pro) 23.95

SOFT POUCH f/APS & DIGITAL CAMERAS

Mini....10.95 Small 11.95
Medium....12.95 Large 13.95

SNOOT BOOT

Mini......12.95 Small .13.95 Med./Lg. ..14.95

X-RAY POUCH

Small ....18.95 Med. ..25.95 Large 32.95
Camera straps, tripod legs & soft wraps, in stock

Porter CASE

The only wheeled carry-on w/a built-in cart It's a Case...a Tote...a Cart. All in one!

#1502E w/o Dividers and Foam 199.75
#1502E with Foam....209.75
#1502E with Dividers f/Computers 249.75
#1502E with Dividers f/Photo 269.75
#1502E Photo Plus w/Dividers 299.75
#1502E Audio/Visual w/Dividers....244.75

ALUMINUM CASES

w/Strap & Key

Small Tackle Box Style (15 x 11½ x 7½")...79.95
Lg. Tackle Box Style (20½ x 13¼ x 10½")..99.95
Small Attache Style (18 x 13½ x 6") 59.95
Medium Attache Style (21 x 17½ x 8") 89.95
Large Attache Style (23 x 21 x 10¾") 119.95

ZERO HALLIBURTON

Most cases available in Silver or Black

W/FOAM

100 (9x12x5) ...169.50 101 (9x16x7) ...195.95
102 (13x18x4) .181.50 103 (13x18x6) .197.50
105 (13x21x6) .234.50 106 (17x21x7) .266.50
107 (13x21x7) .234.50 110 (18x26x9) .329.50
111 (18x24x7) .279.95 129 (20x29x10)389.95

COMPUTER CASES

Laptop Attache Case 319.95
NEW!Ultra Slim Silver/Gun Metal 154.95
NEW!Zeroller Computer Case
Silver/Gun Metal 359.95
Slim Line Notebook Case, Gun Metal.......194.95
ZEROLLER (Silver Only) 107 ....307.50
110....489.50 129 ....549.50

Modular Divider Cases w/Removable Interior

103 Silver.........266.50 105 Silver 312.50
110 Silver 454.50

B&H EXCLUSIVE
HAZR107MS Zeroller Black/Silver
With Removable Dividers 329.95

Modular kits avail. to convert foam to divider case

M·A·S* COMPATIBLE tamrac

ROLLING & STRONGBOX

644 ......209.95 646 ....248.95 648.....274.95
651* ....243.95 652* 274.95
654* ....324.95 655* 312.50

PRO SYSTEM

5608 ......84.95 5612 ....95.95 608.....115.95
610 ....149.95 612....174.95
613 ....199.95 614....243.50

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704 ....56.50 705* ....68.95 706.......84.50
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467* ....111.75 468* 124.95

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5446 ....63.95 5448....70.50

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UV Protector	9.95	9.95	11.95	15.50	25.50	39.50	59.95	39.95	—
Polarizer (Rotating mount except*)	—	17.50	20.50	25.50	39.95	49.95	119.95	58.75	118.95
Circular Polarizer (Rotating mount)	34.95	34.95	36.95	49.95	67.50	99.95	119.00	—	—
80A, 80B, 81A, 81B, 812	10.95	10.95	12.50	16.25	29.95	39.95	69.95	56.00	77.95
8, 11, 15, 25, Neutral Density 3, 6, 9	10.95	10.95	12.50	16.25	28.00	40.95	69.95	56.00	77.95
12, 16, 21, 23A, 29, 47, 47B	57.50	16.50	18.75	26.50	46.50	64.00	69.95	68.00	77.95
58, UV17, Haze 2A	57.50	16.50	18.75	26.50	46.50	64.00	69.95	—	77.95
81C/EF, 82A/B, 85, 85B/C	57.50	16.75	18.95	26.50	46.25	64.00	69.95	68.00	77.95
Center Spot	—	22.50	26.50	29.25	39.25	—	—	—	—
Close Up Lens Sets (+1, +2, +4)	—	39.00	49.00	59.00	89.00	—	—	—	—
CC 05/10/20/30/40/50M	—	34.95	47.95	61.95	89.50	—	—	87.95	87.95
Color Grads (Specify color & density)	—	31.50	36.75	44.75	59.95	—	139.95	87.50	—
Double Fog, 1, 3	57.50	27.25	34.00	44.50	59.95	64.95	79.95	88.00	99.95
Enhancing	31.95	31.95	45.95	53.95	59.95	64.95	124.95	99.95	118.95
FL-D/FL-B (* FL-D only)	14.50	14.50	18.75	23.50	37.00	66.95	78.95	—	87.95
Fog 1, 3	57.50	27.25	34.00	44.50	59.95	64.95	79.95	87.95	87.95
Low Contrast, 1, 2,3 (*3 only)	57.50	27.95	34.95	44.50	59.95	64.95	79.95	—	87.95
Sepia 1, 2, 3 (most sizes available)	57.50	27.95	34.95	44.95	58.95	64.75	78.95	—	87.95
Soft Contrast 1, 2, 3	57.50	27.25	35.00	44.50	59.95	64.95	79.95	88.00	87.95
Soft/FX 1, 2, 3, 4, 5 (*3 Only)	—	30.00	37.50	46.50	62.95	89.95	114.95	88.00	99.95
Star Effect 6 Pt. 2mm	—	26.75	31.25	43.25	72.95	—	164.95	—	157.95
Star Effect 8 Pt. 2mm	—	29.50	34.50	47.50	75.95	—	164.95	—	157.95

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Polarizer (Rotating)	29.95	16.95	16.95	19.95	22.95	34.50	40.50	52.50
Circular Polarizer	—	28.95	29.95	34.50	49.50	58.95	70.50	92.95
K2*, G, 25A *, X0*, X1*	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
80A, 80B*, 80C*, 81A*, 81B, 81C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
82A, 82B, 82C, 85, 85B, 85C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Fluorescent FLD (Daylight) FLW (Warm White)	—	14.95	14.95	17.95	26.95	34.50	41.95	—
ND 2X (1 Stop), 4X (2 Stop)*, 8X (3 Stop)*	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Center Spot (Soft focus Rim w/ hole in center)	—	—	19.50	20.95	26.95	34.50	—	—
Soft Spot Set (Sand & soft screen w/ clear center)	—	—	29.95	34.50	44.95	53.95	55.95	—
Misty Spot (Clear center w/ gradual blurring towards rim)	—	—	20.95	—	—	—	—	—
Grad Color (Rotating, color gradually fades towards center)	—	—	19.50	20.95	—	—	—	—
Fog A, Fog B (Create fog effects)	—	—	20.95	22.50	—	—	—	—
Fog Filter Set (A & B)	—	—	37.50	44.95	56.95	67.50	83.95	—
Diffuser (Overall soft focus effect)	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Duto (Soft focus effect w/sharp center)	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Softener A, B (Graduated soft focus)	—	—	25.50	28.50	41.95	47.95	50.95	—
Spectral Cross (Soft focus w/rotating cross screen)	—	—	28.50	29.95	—	—	—	—
Close Up Set	—	34.50	34.50	42.95	58.95	74.95	82.50	—
Split Field (1/2 close-up, 1/2 open	—	—	29.95	32.95	35.95	44.95	—	—
Cross Screen (Star 4 point)	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Star 6, Star 8 (Star 6 point, star 8 point)	—	—	20.95	23.95	34.50	40.50	44.95	—
Multivision 3F, 3PF (Rotating 3 facet, 3 parallel facet)	—	—	44.95	50.95	67.50	82.50	88.50	—
Multivision 5F (Rotating 5 facet)	—	—	50.95	56.95	82.50	101.95	104.95	—
Multivision 6F, 6PF (Rotating 6 facet, 6 parallel facet)	—	—	55.50	71.95	86.95	109.50	119.95	—
Enhancement (Red/Green Field Int.)	—	—	32.95	41.95	53.95	59.95	71.95	—
Ultra Thin UV, Sky	—	—	—	28.95	34.95	41.95	44.95	—

B+W

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	f/Lindahl	39	46	49	52	55	58	B60	62	67	72
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Top (Linear) Polarizer	—	—	40.95	33.00	31.95	35.25	38.50	—	44.00	49.50	60.50
Circular Polarizer	—	73.50	70.50	59.50	61.75	69.50	70.50	—	74.95	92.50	101.25
Kaesemann Linear Polarizer	—	71.50	81.50	79.25	83.75	95.75	99.00	—	103.50	119.95	132.75
Kaesemann Circular Polarizer	—	82.50	92.50	94.75	97.95	105.95	109.25	234.95	116.75	140.25	156.25
Warm Tone Linear Polarizer	—	—	92.50	79.25	107.00	122.00	125.25	—	132.75	148.95	162.75
Warm Tone Circular Polarizer	—	—	101.95	100.00	133.75	134.95	145.50	—	147.75	174.95	190.50
KR3, KR6, KR12, KR15, KB1.5, KB3, KB6, KB12, KB20	79.95	23.00	19.95	17.50	18.75	18.75	20.95	95.75	28.75	30.95	41.95
KB15, 81A, 81B	79.95	46.25	35.25	17.50	18.75	18.75	20.95	107.00	28.75	30.95	41.95
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NEW! GIOTTO PRO

Large 26.5 lbs..**149.95** Large 22 lbs. **109.95**
Med. 17.6 lbs.....**89.95** Compact 13 lbs. .**59.95**
Small 8.8 lbs. **39.00**

STROBOFRAME

Compact ....**16.95** Standard **29.50**
Deluxe Studio ....**44.95** Onyx FL-2...........**69.95**

NOVOFLEX

Magic Ball ....**269.95** Mini Magic **159.95**
Mini Connect QR ..**79.95** Panoram Plate....**94.95**

BILORA

BI800 3-sec. 2-way Panhead **24.95**
BI807 3-sec. 3-way Panhead **29.95**
CX2000 3-sec. Ball Head Tripod **14.95**
BIBS19 3-sec. Metal Ball Head Tripod **19.95**

MISCELLANEOUS BRANDS

N.P.C. Pro Ball Head **229.95**
N.P.C. Pro Ball Head w/Q.R. & plates.......**284.95**
F&L Ballhead....**199.95** Sachtler w/Q.R. **338.95**

GITZO

Lifetime Warranty Authorized USA Dealer.
We Stock the Complete Line!

***-MK II CF-Carbon Fiber M-Magnesium**

00-11 Table Top **92.00**

WEEKEND SERIES O

01.....................**132.95** 026 ....**213.95**

SPORT SERIES I

101 ....**152.00** 106 ......**160.00** 112......**249.95**
118 ....**267.99** 120 ......**207.99** 126......**216.95**

REPORTER SERIES 2

NEW! G1127* Sport CF Rapid **479.95**
NEW! G1128* Sport CF Rapid **499.95**
1201*...**177.95** 1212*...**338.95** 1218* ...**328.01**
1220*...**250.67** 1222*...**386.95** 1224* ...**262.95**
1226*...**268.00** 1227CF* **546.95** 1228CF* **569.95**

ACCESSORIES

583 Offset Bracket **43.99**
584 Double Camera Platform......................**54.50**
065 Monitor Platform **69.95**

STUDEX SERIES 3

1312*...**428.02** 1320*...**318.95** 1326* ...**401.95**
1322.....**389.95** 322.......**299.95** 328.......**399.95**

SHORT COLUMN

035.........**26.50** 135.........**27.95** 235.........**29.95**
335.......................**31.95** 435 ....**36.95**

MONO PODS

558 ....**243.95** 1560 ......**96.00** 1561* **83.00**
1563*..............**100.95** 1563L* **113.95**
1564*..............**106.95** 1564L* **118.95**
1565*..............**183.95** 1566* **119.95**
1568CF............**198.67** 1588CF* **233.34**

INTER PRO, PRO, TELE, STUDEX SERIES*

w/o Column		w/Rapid Column		w/Geared Column	
1340 IPro	312.01	1341 IPro	394.95	1342 IPro	538.95
1345 IPro	360.01	1346 IPro	442.95	1347 IPro	586.95
1410 Pro	353.95	1411 Pro	437.95	1412 Pro	643.95
1415 Pro	350.68	1416 Pro	434.95	1417 Pro	640.95
1500 Tele	426.95	1501 Tele	510.95	1502 or 1507 Tele	716.95
1504 Tele	576.00	1506 Tele	510.95	1509 Tele	866.00
1505 Tele	426.68	1508 Tele	660.00		
1325 CF IPro	660.50	1329 CF IPro	732.00		
1348 CF IPro	813.95	1349 CF IPro	866.95		
1548 CF Tele	906.95	1549 CF Tele	993.38		

075.........................**58.95**
1175.......................**89.95**
1276M* **162.95**
1372M* **178.95**
1377M **173.34**
1572...................**229.31**
1576M* **256.00**

FISHPOLES

G555 ....**69.95** G1551CF..........**198.95**
G556 ....**84.95** G1552CF..........**239.95**
G557 ....**108.95** G1553CF..........**299.95**

BALL HEADS

1171 ....**126.95** 1172 ....**149.95**
1270M* ....**122.95** 1275M* **134.95**
1370M* ....**181.95** 1371M* **161.95**
1375M* ....**169.95** 1376M* **217.95**
1570M* ....**226.95** 1571 ....**193.95**
1575 ....**211.95** 1575M* **228.00**

PRO VIDEO HEADS

1380- 1, 2, 5, 6, 7, 9, 10............................**706.95**
1337 Tripod..**331.91**
1338 CF Tripod...**593.95**

bogen

3405 Junior Tripod w/3-Way Pan Head 74.95

40th ANNIVERSARY TRIPOD SPECIAL
3221 w/3030 3-Way Panhead **177.95**

	3001	3011	3021	3401	3221W	3033	3036	3046	3051
Legs Only w/o Head	67.95	81.95	101.95	116.95	129.95	154.95	173.95	150.95	209.95
w/3025 Head	89.95	102.95	121.95	135.95	150.50	175.50	194.50	171.95	227.95
w/3028 Head	99.95	112.95	131.95	145.95	159.50	184.50	204.95	181.95	238.95
w/3029 Head	108.95	122.95	141.95	155.95	170.95	195.95	214.95	191.95	247.95
w/3030 Head	115.95	128.95	148.95	163.95	177.95	202.95	221.95	198.95	256.95
w/3047 Head	133.95	146.95	166.95	179.95	194.95	219.95	238.95	215.95	273.95
w/3063 Head	169.95	182.95	199.95	216.95	229.95	254.95	275.95	252.95	307.95
w/3433 Head	180.45	194.90	213.90	222.95	244.90	269.90	288.95	264.95	314.95
w/3126 Head	122.95	136.95	156.95	169.95	184.95	210.95	227.95	205.95	262.95
w/3130 Head	125.95	139.95	159.95	174.95	187.95	212.95	232.95	209.95	267.95
w/3160 Head	123.95	138.95	157.95	169.95	185.95	210.95	229.95	206.95	264.95
w/3265 Head	134.95	147.95	168.95	179.95	196.95	219.50	239.95	216.95	274.95

For above tripods in black anodized finish.................................**add 12.95**
NEW! 3444 w/3437 Head ....**456.95** 3443 w/3437 Head.................................**449.95**
3205G Tracker Tripod w/3030G Head ....**162.00** 3221G Tracker Tripod w/3130G Head......**210.00**
***G = Green**

CINE-VIDEO TRIPODS

	3061	3068	3141	3181	3185	3190	3191	3058	3283
Legs Only w/o Head	219.95	182.95	299.95	189.95	249.95	324.95	324.95	294.95	299.95
w/3063 Head	322.95	283.95	402.95	286.95	346.95	424.95	424.95	397.95	402.95
w/3066 Head	533.95	496.95	614.95	499.95	559.95	637.95	637.95	607.95	614.95
w/3433 Head	332.95	297.95	414.95	304.95	359.95	437.95	437.95	409.90	414.90

MONOPODS

	3016	3018	3230
w/o Head	30.95	39.95	63.95
w/3025	52.95	59.95	84.50
w/3232	44.95	53.95	77.95

NEW! 3449 w/3437 Head.......................**224.95**
3006 Lt. Weight .**26.95** 3245 Auto Black .**63.95**
3249 4-Section Compact Monopod **37.95**
3425 Prof. Video Monopod.......................**59.95**
For Black Monopods Add **6.95**

BALL HEADS

3009 Mini ....**23.50** 3026 Dbl. Action....**32.95**
3434 Micro **26.95**
3262 Medium...**33.95** 3262QR Med. w/QR.**42.95**
3055-S Hvy Duty Single Action Ball Joint Head **35.95**
3055 Heavy Duty Ball Joint Head...............**44.95**
3413 Di y ....**43.50** 3413 Q.R. **47.95**
NEW! 3435 Q.R. Pro Ball Med. #468RC..**194.95**
NEW! 3436 Q.R. Pro Ball Lg. #469RC.....**219.95**
3038 Super Mono....................................**143.95**
3265 Grip Action.......................................**67.95**

SPECIAL CAMERA SUPPORTS

3007 Table Top w/o Head **12.95**
3008 Table Top w/Mini Ball Head..............**33.95**
3292 Car Window Pod **22.50**
3293 Car Window Pod w/Head **43.95**

PHOTO/VIDEO HEADS

3025 "3-D" Head...**22.00**
3028 Super "3-D" Head **31.95**
3029 Pan Tilt Head.......................................**41.95**
3030 Pan Tilt Head w/Quick Release.........**48.95**
3039 Super Pro Head.................................**131.95**
3047 Deluxe 3-Way Panhead **66.95**
NEW! 3410 #329 3-Way Pan Head **67.95**
3057 Deluxe 3-Way Camera Head w/4"x4" Plate.**127.95**
3063 Mini Fluid Head **102.95**
NEW! 3433 #501 Fluid Head w/Q.R. **114.95**
3066 Cine/Video Fluid Head **314.95**
3126 Micro Fluid Head **56.95**
3130 Micro Fluid Head w/Quick Release....**59.95**
3160 XL Fluid Head w/Quick Release.........**57.95**
3229 Swivel Tilt Head w/Quick Release......**24.95**
3232 Swivel Tilt Head **14.95**
3275 Mini Geard Head w/Q.R......................**138.95**
3263 Deluxe Geared Head w/Quick Release..**439.95**
3414 Panoramic Head..............................**119.95**
3415 Panor. Head & QTVR System **269.95**
3418 QTVR-Plus Head System **354.95**

TRIPOD ACCESSORIES

3127 Portable Video Dolly..........................**83.95**
3056 Auto Dolly Black.................................**91.95**
3137 Variable Leg Spread Portable Dolly...**94.00**
3156 Folding Auto Dolly...........................**129.95**
3254 Folding Auto Dolly Black **139.95**
3067 Cine/Video Deluxe Dolly **199.95**
3198 Video DLX Dolly F/Tripods w/Spiked Ft. .**199.95**
7000 Roll-Pod...**179.95**
3279 Tripod Bag 25" (3001 Series) **29.95**
3280 Tripod Bag 35" (3011, 3021, 3033) ..**36.95**
3281 Tripod Bag 45" (3036, 3046, 3051) ..**46.95**
3282 Tripod Bag 46"x9" (3190 w/Heads) ..**69.95**
3282-S Tripod Bag for 3141 and 3283.......**59.95**
3285 Hard Case 6 x 6 x 44" **139.95**
3286 Hard Case 9½" x 9½" x 44" **154.95**
3044 Tripod Caddy Strap **20.95**
3059 Side Arm for All Tripods...................**39.95**
3146 Tripod Utility Apron..........................**22.50**
3153 Double Head Support.......................**58.95**
3252 Long Lens Support **39.95**
3420 Telephoto Lens Support....................**49.95**
3421 Heavy Telephoto Lens Support **109.95**
3255 All Weather Tripod Shoes (3)............**17.95**
3256 Spiked Foot Adapters **14.95**
3270 Low Profile Q.R. Adap. w/3271 Plate.**24.95**
3299 Compact Q.R. Adap. w/3266 Plate **24.95**
3273 Pro Quick Release **33.50**
3296 Quick Release **32.95**

W/KP = with Kodalux Processing
W/FP = with Fuji Processing

FILM FILM FILM FILM FILM FILM

SCOTCH/IMATION COLOR SLIDE

	100	400	640		100	400	640		100	400	640
36 exp.	2.89	4.79	5.49	36 w/KP	7.18	9.08	9.78	36 w/FP	6.64	8.54	9.24

KONICA

COLOR PRINT

	100	200	400	800
24 exp.	1.49	1.59	1.79	3.95
24 w/KP	7.98	8.08	8.28	10.44
36 exp.	1.79	1.89	3.99	4.29
36 w/KP	10.58	10.68	12.78	13.08
120	2.99	—	3.79	—
220	—	—	7.49	—

	Pro 160	Impresa 50
24 exp.	3.19	—
24 w/KP	9.68	—
36 exp.	3.99	4.69
36 w/KP	12.78	13.48
120	2.79	3.79
220	5.59	—

MINOX

SUB-MINIATURE FILM

		W/P
Agfapan (25) 15 exp	5.50	14.49
Agfapan (25) 36 exp	6.32	21.71
Agfapan (100) 15 exp	5.50	14.49
Agfapan (100) 36 exp	6.32	21.71
Agfapan (400) 15 exp	5.50	14.49
Agfapan (400) 36 exp	6.32	21.71
Minicolor (100) 36 exp	6.32	21.71
Minicolor Prof (100) 30 exp	7.84	21.63
Minicolor (400) 15 exp	7.29	16.28
Minicolor (400) 36 exp	7.84	23.23
Minichrome (50) 36 exp	12.99	—

B&W or Color Mailers

15 exp ....8.99   30 exp 13.79
36 exp 15.39

AGFA B&W & COLOR FILM

	SLIDE		PRO SLIDE			AGFAPAN (B&W)			
	CT 100	CT 200	RSX 50	RSX 100	RSX 200	25	100	400	SCALA 200
36 exp.	3.95	4.39	5.09	5.89	6.09	2.99	2.99	3.09	7.49
36 w/KP	8.24	8.68	9.38	10.18	10.38	11.78	11.78	11.88	SCALA 35mm/ 120 Process Mailer...5.95
36 w/FP	7.70	8.14	8.84	9.64	9.84	—	—	—	
100 ft	—	—	—	71.95	—	—	23.95	23.95	—
120	—	—	3.59	3.99	4.29	2.09	2.09	2.19	4.79
4x5/50	—	—	—	64.95	—	—	—	—	4x5 (10) 16.95
4x5/25	—	—	—	—	—	—	11.95	—	

AGFACOLOR PRINT

	Ultra 50	Optima 100	Portrait 160	Optima 200	Optima 400	HDC+ 100	HDC+ 200	HDC+ 400
36 exp.	4.29	4.09	4.29	4.49	4.79	1.99	2.29	2.49
36 w/KP	13.08	12.88	13.08	13.28	13.58	10.78	11.08	11.28
100 ft.	—	45.95	—	—	45.95	—	—	—
120	3.59	3.39	2.99	3.39	3.49	—	—	—
220PP	—	—	31.50	—	31.50	—	—	—
4x5/10	—	15.75	—	—	—	—	—	—

AGFA FUTURA APS

	100	400
15	—	—
25	3.59	4.39
40	—	—

POLAROID FILM & HOLDERS

10 Exposure:
Captiva/500 .... **7.49**
Spectra **9.29**
600 .... **9.29**   600 B&W .. **11.49**
600 Party **13.50**
SX-70 .... **11.99**

Instant Pack 3¼ x 4¼

665 (10 exp.) Pos/Neg **12.90**
667(10 exp.) **7.39**
PolaPan 664 Pro100 (10 exp.) **8.25**
PolaPan 672 Pro400 (10 exp.) **11.95**
669 (10 exp.) **10.75**
PolaColor 679 Pro100 (10 exp.) **10.75**
Pro Vivid 689 (10 exp.) **11.49**
64T Tungsten (10 exp.) **13.95**
Emulsion/Image Transfer Kit **34.95**

35 Slide System Accessories

35 mm Auto Processor **109.95**
Mounts 100 (35mm) **5.99**

Film Holders

#405 .... **74.95**   #550 .... **123.95**
#545i ...... **149.95**   #545 Pro. **189.99**

Instant Slide 35mm

CT-12 .... **11.99**   CT-36 .... **17.95**
CS-12 .... **12.95**   CS-36 .... **18.25**
HC-12 .... **11.99**   HCP-12 ..... **13.95**

4x5 Pack Film

572 (10 Sht.) **19.95**   554 (10 Sht.) **18.95**
559 (10 Sht.) **28.49**
559 Bulk Pk (30 pk) **789.95**

4x5 Sheet Film

52 (20 Sht.) **.38.95**   54 (20 Sht.) **38.95**
Pola Pan 400 (20 Sht.) **38.95**
55 (20 Sht.) **.38.95**   59 (20 Sht.) **56.95**
Polacolor 79 Pro 100 (20 Sht.) **57.95**
56 Sepia Tone (20 Sht.) **43.95**
Polacolor Pro 64 Tungsten (20 Sht.) **58.95**

8x10 Sheet Film

803 (15 Sht.) **124.95**   804 (15 Sht.) **122.95**
809 (15 Sht.) **122.95**   809 (45 Sht.) **345.95**

FUJI BLACK & WHITE AND COLOR FILM

FUJICOLOR PRINT

	CN 100 SUPERIA	CA 200 SUPERIA	CH 400 SUPERIA	CZ 800 PRESS	CZ 800 SUPERIA	CU 1600	CS 100 REALA
24	1.65	1.79	2.09	—	—	—	2.59
24 w/KP	8.14	8.28	8.58	—	—	—	9.08
36	1.89	1.99	2.59	3.25	3.49	CALL	3.29
36 w/KP	10.68	10.78	11.38	12.04	12.28	CALL	12.08
120	1.85	—	—	—	—	—	2.09

SENSIA SLIDE

	RA100	RM200	RH400
24	—	2.89	3.79
24 w/KP	—	6.26	7.16
36	2.99	3.79	4.69
36 w/FP	6.74	7.54	8.44
36 w/KP	7.28	8.08	8.98

4x5 QUICKLOAD

20 SHEETS	
Velvia RVP 50	56.99
Provia F 100	54.99
RTP 64	54.99
Astia 100	56.19
Quickload Film Holder	104.95

NEOPAN B&W PRINT

	400	1600
36	2.49	3.39
w/KP	11.28	12.18
100 ft.	34.95	—
120	2.25	—

FILM SPECIALS

BLACK & WHITE

Fuji Neopan 100-36 .... **1.99**
Konica Monochrome 400-24 .... **3.95**

MACOPHOT

Ortho 25 ASA-36 **3.95**   Ortho 25 120 .... **4.95**
Infrared 36 ... **8.95**   Infrared 120 **4.99**
Infrared 4x5 (25) **49.95**

COLOR SLIDE

Konica Chrome 100-36 .... **2.89**
Kodak Ektachrome Infrared EIR 36 .. **18.95**

COLOR PRINT

Fuji FP-100C 10 Pack Glossy **11.99**
Fuji Instax (10 Exp.) **10.95**
Porta 160NC 35mm 100' Not Perf. .. **44.95**

FUJICOLOR PROFESSIONAL PRINT

	NPS 160 (D)	NPL 160 (T)	NPH 400	NHG II 800	CDU II DUPE	INTERNEG
135-36	3.19	—	3.69	5.69	—	—
36 w KP	11.98	—	12.48	14.48	—	—
100ft.	42.75	—	—	—	42.95	79.95
120	2.35	3.59	2.59	3.59	—	—
220	4.99	—	5.99	6.89	—	—

FUJI APS

	100	200	400
25	2.69	2.89	3.39
w/FP	11.68	11.88	12.38
w/KP	11.68	11.88	12.38
40	3.29	3.19	3.69
w/FP	16.78	16.68	17.18
w/KP	16.98	16.88	17.38

PROFESSIONAL SLIDE FILM

	VELVIA RVP 50	RTP 64	PROVIA 100	PROVIA F-100	PROVIA 400	PROVIA 1600	ASTIA 100	RMS 100/1000
135-36	4.99	5.99	—	5.29	CALL	CALL	4.99	6.49
36 w FP	8.74	9.74	—	9.04	CALL		8.74	—
36 w KP	9.28	9.78	—	9.58	CALL	**New PROVIA F-400 Call**	9.38	—
100ft.	73.95	86.50	—	—	114.95		84.95	—
120	CALL	3.29	2.49	3.75	CALL		3.49	3.79
220	6.99	—	—	7.49	—		7.49	—

ILFORD PROFESSIONAL B&W FILM

	PAN F+ 50	FP4+ 125	HP5+ 400	XP-2 SUPER	DELTA 100 PRO	DELTA 400 PRO	SFX 200 EXTENDED RED RANGE
24 Exp.	—	2.09	2.09	2.49	2.59	2.69	—
24 w KP	—	8.58	8.58	8.98	9.08	9.18	—
36 Exp.	2.99	2.69	2.59	2.99	3.79	3.89	5.99
36 w KP	11.78	11.48	11.38	11.78	12.58	12.68	—
100ft.	25.50	24.95	25.95	34.95	36.95	39.50	—
120	2.19	2.19	2.19	2.29	2.39	2.59	4.49
220 PP	—	24.95	24.95	—	—	27.95	—

KODAK BLACK & WHITE AND COLOR FILM

PORTRA PROFESSIONAL COLOR NEGATIVE PRINT

	P-100T	160NC			160VC			400NC			400VC			800	
	USA R.	IMP.	USA	USA R.	IMP.	USA	USA R.	IMP.	USA	USA R.	IMP.	USA	USA R.	IMP.	USA R.
36	—	3.59	4.19	5.65	3.59	4.19	5.65	3.99	4.19	5.95	3.99	4.19	5.95	5.99	6.49
36 w/KP	—	12.38	12.98	14.44	12.38	12.98	14.44	12.78	12.98	14.74	12.78	12.98	14.74	14.78	15.28
36 PP	—	17.95	20.95	28.25	17.95	20.95	28.25	19.95	20.95	29.75	19.95	20.95	29.75	29.95	32.45
100 ft	—	—	44.95	—	—	—	—	—	44.95	—	—	—	—	—	—
120	3.79	2.99	3.29	3.59	2.99	3.29	3.59	—	—	3.79	4.09	4.19	3.79	3.99	4.09
120 PP	18.95	14.95	16.45	17.95	14.95	16.45	17.95	16.95	17.25	18.95	16.95	20.45	18.95	19.95	20.45
220 PP	—	30.95	32.45	35.95	30.95	32.45	35.95	32.95	34.50	—	32.95	40.95	37.45	—	40.95
4x5-10	18.29	—	17.49	—	—	17.49	—	—	19.95	—	—	—	—	—	—
4x5-50	83.95	—	78.95	—	—	79.95	—	—	—	—	—	—	—	—	—

FUJI DISPOSABLE CAMERAS

Quicksnap 24 Exp. **3.99**
Quicksnap with Flash **5.99**
Panorama **7.49**
Panorama w/Flash **12.99**
Waterproof 800 .... **8.79**

KODAK DISPOSABLE CAMERAS

One Time Use **3.99**
One Time Use w/Flash **5.99**
Waterproof 35 .... **7.99**
Panoramic **6.69**
Wedding Edition 5 Pack .. **36.95**

ILFORD DISPOSABLES

HP5 Plus **11.95**
XP2 Super **12.95**

ADVANTIX APS

	AA-100	AB-200	AC-400
25	2.49	2.89	3.59
wKP	11.48	11.88	12.58
wFP	11.48	11.88	12.58
40	3.25	3.69	3.89
wKP	16.94	17.38	17.58
wFP	16.74	17.18	17.38

400 B&W 25 .... **4.39**
400 B&W 25 w/KP **13.36**

KODAK MAILERS

PRINTS

DP-12 .... **4.49**
DP-24 .... **6.49**
DP-36 .... **8.99**
DP-15 (Disc) .**3.99**
PP-1218 ...... **11.99**

SLIDES

PK-12 (120) .. **5.99**
PK-24 .... **3.37**
PK-36 .... **4.29**
ESP-1 .... **2.69**
PK-59 Movie **5.59**

APS MAILERS

APS-15 .... **7.79**
APS-25 .... **8.99**
APS-40 .... **13.69**

FUJI

MAILERS

Fuji Slide 36 ..... **3.75**

APS

15 Exp. **7.49**
25 Exp. **8.99**
40 Exp. **13.49**

ROYAL GOLD PRINT

	RA-100		RB-200		RC-400	
	IMP.	USA	IMP.	USA	IMP.	USA
24	2.99	3.09	3.49	3.70	3.69	3.89
24 w/KP	9.48	9.58	9.98	10.19	10.18	10.38
36	3.49	4.15	3.99	4.69	4.49	4.79
36 w/KP	12.28	12.94	12.78	13.48	13.28	13.58

EKTAPRESS PRINT

	PJ-800	Supra USA		
	USA	100	400	800
36	3.59	3.39	3.49	3.69
36 w/KP	12.38	12.18	12.28	12.48

KODACHROME SLIDE

	KM-25	KR-64	KL-200
	USA	USA	USA
24	—	3.99	—
24 w/KP	—	7.36	—
36	5.69	4.09	6.79
36 w/KP	9.98	8.38	11.08

KODACHROME PROFESSIONAL SLIDE

	PKR-64	PKL-200
	USA	USA
135-36	8.89	9.79
135-36w/KP	13.18	14.08

MOVIE FILM

SUPER 8 SILENT 50 ft.

Kodachrome-40 KMA-464 .... **11.15**
Ektachrome 125 .... **17.50**
Plus-X PXR-464 .... **11.19**
Tri-X TXR-464 .... **11.19**

16mm 100 ft.

Plus-X PXR-455 .... **23.95**
Tri-X TXR-449 .... **23.95**

Ektachrome

160D VND-455 .... **31.95**
125T VNF-455 .... **31.95**
400T VNX-455 .... **31.95**

KODACOLOR COLOR NEGATIVE PRINT

	GA-100		GB-200		GC-400		GT MAX-800	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	1.69	2.75	1.85	3.09	2.09	3.25	—	3.39
24 w/KP	8.18	9.24	8.34	9.58	8.58	9.74	—	9.88
36	2.05	3.59	2.09	3.89	2.45	4.29	3.49	4.29
36 w/KP	10.84	12.38	10.88	12.68	11.24	13.08	12.28	13.08

EKTACHROME SLIDE

	Elite Chrome EB-100		EBX-100		Elite Chrome ED-200		Elite Chrome EL-400	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	2.99	3.99	—	4.19	4.09	4.99	—	5.49
24 w/KP	6.36	7.36	—	7.56	7.46	8.36	—	8.86
36	2.99	3.99	3.19	4.79	4.59	5.49	5.29	—
36 w/KP	7.28	8.28	7.48	9.08	8.88	9.78	9.58	—
36 w/FP	6.74	7.74	6.94	8.54	8.34	9.24	9.04	—

FILM ACCESSORIES

Watson 35mm Bulk Loader **15.95**
Alden #74 35mm Loader **34.95**
70mm Metal Cassette 15' **38.95**
Snap Film Cassette .... **.32**
Plastic Cassette .... **.45**
Kodak Snap Caps .... ea **.99**
Film Shield XPF-8 (21 Rls) **19.95**
Film Shield XPF-20 (15 Rls) **32.50**

PROFESSIONAL EKTACHROME COLOR SLIDE

	EPR-64,6117		EPP-100,6105		EPN-100	E-100S		E-100SW		E-100VS	E-200		EPL-400	EPH-1600
	IMP.	USA	IMP.	USA	USA	IMP	USA	IMP.	USA	USA	IMP.	USA	USA	USA
135-36	5.09	5.99	4.79	4.99	6.49	4.99	5.99	4.99	5.99	5.99	5.49	5.99	8.49	11.49
135-36 w/KP	9.38	10.28	9.08	9.28	10.78	9.28	10.28	9.28	10.28	10.28	9.78	10.28	12.78	—
135-36 w/FP	8.84	9.74	8.54	8.74	10.24	8.74	9.74	8.74	9.74	9.74	9.24	9.74	12.24	—
135-100 ft	—	69.95	—	64.95	69.95	—	95.95	—	95.95	—	—	89.95	115.95	—
120	—	3.99	—	3.39	4.79	—	3.79	—	3.79	3.89	—	3.89	5.19	—
120PP	—	19.95	—	16.95	22.95	—	18.95	—	18.95	19.45	—	19.45	25.95	—
220PP	—	49.95	—	45.50	47.50	—	39.95	—	39.95	44.95	—	47.95	—	—

PROFESSIONAL TUNGSTEN SLIDE

	EPY-64		EPT-160		EPJ-320	
	IMP.	USA	IMP.	USA	IMP.	USA
135-36	5.49	6.09	6.99	8.19	6.79	8.49
135-36w/KP	9.78	10.38	11.28	12.48	11.08	12.78
135-36 w/FP	9.24	9.84	10.74	11.94	10.54	12.24
135-100ft	—	74.95	—	76.95	—	—
120	—	3.99	—	4.64	—	—
120PP	—	—	—	23.20	—	—

IMP = Imported from European countries.

USA = Made in USA but does not qualify for Pro-Rewards.

USA R. = Made in USA and qualifies for Pro-Rewards where applicable.

PROFESSIONAL BLACK & WHITE

	TECHPAN-25	VP-125	PLUSX-125		TRI-X *400 **320	
	USA	USA	IMP.	USA	IMP.	USA
135-24	—	—	2.09	2.59	*1.99	*2.19
135-24 w/KP	—	—	8.58	9.08	*8.48	*8.68
135-36	6.79	—	2.49	2.99	*2.39	*3.09
135-36 w/KP	—	—	11.28	11.78	*11.18	*11.88
135-100 ft.	—	—	—	23.95	—	*24.95
135-150 ft.	59.95	—	—	—	—	—
120	5.49	2.19	—	—	*2.09	*2.24
120PP	—	—	—	11.75	*12.89	**12.89
220PP	—	—	—	25.50	—	**26.95

	TMX-100		TMY-400		TMZ-3200	INFRARED	ORTHO	TCN-400 (C-41)	
	IMP.	USA	IMP.	USA	USA	USA	USA	IMP.	USA R.
135-24	1.89	2.59	1.99	2.59	—	—	—	—	3.09
135-24 w/KP	8.38	9.08	8.48	9.08	—	—	—	—	9.58
135-36	2.59	2.89	2.59	3.05	3.39	8.99	5.49	3.29	4.09
135-36 w/KP	11.38	11.68	11.38	11.84	—	—	—	12.08	12.88
135-100 ft.	—	24.95	—	24.95	84.95	—	49.95	—	—
120	1.89	2.19	1.89	2.29	—	—	—	2.49 USA	2.79
120PP	9.45	10.95	9.45	11.45	—	—	—	—	—
8x10-25	—	54.95	—	57.95	—	—	—	—	—
8x10-100	—	—	—	—	—	—	144.95	—	**220**
11x14-10	—	49.95	—	—	—	—	—	—	5.75

NOW AVAILABLE

A&I

B&H now offers the **professional processing services** of one of the finest labs in the U.S., satisfying the most demanding needs of professional photographers for more than 20 years. To experience what A&I custom processing can do for you and see how the quality of the film processing makes a significant difference in the quality of your image.

A&I Pre-Paid Processing Mailers are now available for Slides E6 or Kodachrome 35mm & 120 .... **5.49**
for C41 Processing 35mm.....11.95 120 ....12.95 220....27.95

ALSO—our ***B&H-A&I* Passport Program**, entitles you to discounts on all **A&I** photo & digital services ***plus*** specials. See our website or call for details.

Rollei

6001 PRO KIT

- Basic 6x6 (120 or 220) SLR
- Electronic shutter 1/1000 to 30 sec.
- Motorized film advance up to 1.5 fps
- TTL flash metering w/SCA system w/auto bracketing setting
- Interchangeable backs, prisms, lenses

Kit Includes: Body, W.L. Finder,80/f2.8 PQ Lens, 120 Magazine and Insert, Battery & Charger

USA........ $2699.99

ROLLEIFLEX 2.8GX EXPRESSION ....USA $3195.00

ROLLEIFLEX 2.8GX 75th ANNIVERSARY
with Gold trim, close-up set and in elegant wooden display box........USA $3295.00

6008 INTEGRAL KIT

- Full featured 6x6 SLR • 2.5 fps motorized advance
- Multi-zone, spot, multi-spot metering
- 3 auto exposure modes plus manual
- Auto bracketing • TTL/OTF auto flash

Kit Includes: Body, W.L. Finder, 80mm f2.8 PQ Lens, 120 Magazine & Insert, Handgrip, Battery & Charger

IMP .... $3995 USA........ $4400

6003 PROFESSIONAL KIT

Body, W.L. Finder, 80mm f2.8 PQ Lens, 120 Magazine & Insert, Battery & Charger IMP........ $3199 USA........ $3400

SPECIAL PROMOTION
Purchse a Rollei 6008 Integral Complete Kit Cat. #56527
Receive From Rollei An 80/2.8 Lens FREE!

LENSES

	IMP.	USA		IMP.	USA
30/3.5 PQ Distagon	4495.00	4700.00	90/4 PQS APO-Symmar	2999.00	3200.00
40/4 PQ FLE Distagon	4400.00	4700.00	**NEW!** 110/2 PQ Planar	3500.00	3700.00
40/3.5 PQ FLE Super Angalon	3995.00	4200.00	120/4 PQS Macro	2999.00	3200.00
NEW! 50/4 EL Distagon	1950.00	2050.00	**NEW!** 150/4 EL Sonnar	1999.00	2200.00
50/4 PQ FLE Distagon	2950.00	3050.00	150/4 PQ Sonnar	2199.00	2350.00
50/2.8 PQS FLE Super Angalon	3399.00	3500.00	150/4 PQS Sonnar	2399.00	2550.00
60/3.5 PQ Distagon	2599.00	2800.00	180/2.8 PQ Tele Xenar	3399.00	3500.00
55/4.5 PC Shift FLE PQ S.A.	7199.00	7400.00	250/5.6 PQS Sonnar	2799.00	3000.00
NEW! 80/2.8 EL Planar	—	1449.00	300/4 PQ APO Tele Xenar	4199.00	4400.00
80/2.8 PQ Planar	1399.00	1499.00	75-150/4.5 PQ Varigon	4899.00	5100.00
80/2.8 PQS Planar	1499.00	1600.00	140-280/5.6 PQ Varigon	5199.00	5400.00
80/2 PQ Xenotar	3199.00	3300.00			

FILM BACKS, INSERTS, VIEWFINDERS & ACCESSORIES

	IMP.	USA
6x6 120	649.00	695.00
6x6 220	749.00	795.00
6x4.5 220	799.00	849.00
Polaroid	499.00	549.00
Film Insert	69.95	
Adapter f/6x4.5 Mag.	180.00	
1.4x Longar	1049.00	1150.00
2x Teleconverter	999.00	1100.00

	IMP.	USA
45° Prism with Case	859.95	925.00
Master Control Unit	999.00	1100.00
Nicad Battery ..99.95 Ext. Tube 9mm		359.95
Ext. Tube 17mm		359.95
Ext. Tube 34mm		389.95
Variable Ext. Tube 22-68mm		1199.00
B6 Sky or UV...169.95 B6 Circ. Pol.		329.95
B6 Zeiss Softar 1, 2		199.95

SEAGULL

GC-104 TWIN LENS REFLEX

With Cap, Strap & 645 Adapter

- 12 (2-1/4 x 2-1/4) or 16 (6 x 4.5) exp. on 120 Roll Film
- 75 mm f 3.5-22 Taking Lens 75/3.5 Viewing Lens • Between Lens Shutter: 1-1/300 sec. Plus B
- Folding W.L/Sports Finder & Magnifier
- Acc. Hot Shoe plus Pc Socket
- 8-12 sec.Self Timer
- Film Advance Winding Knob
- Seperate Shutter Cocking Lever
- Micro Focusing Screen
- 4 x 4 x 5.7" • 31.5 oz.

$149.95

GC-105 TWIN LENS REFLEX

With Cap & Strap 249.95
Hard Leather Fitted Case 31.95

HASSELBLAD

Authorized U.S.A. Dealer
3-YEAR HASSELBLAD WARRANTY

202-FA

- Three automatic modes and two metered manual modes
- Accepts optional 1.3 fps motor winder
- Selective area TTL metering
- TTL/OTF flash metering with fill-in flash function
- Shutter speeds from 34 min. to 1/1000 sec.
- Accepts all finders, magazines, FE, CFE, CF and CFi lenses

Body Only $3334.00

203-FE

- Electronic focal plane shutter 34 min. to 1/2000 sec. plus B
- Aperture priority AE
- Auto bracketing w/acc. winder
- Full manual with differential info
- 2-60 sec. self timer delay
- TTL flash with over/under exp.
- Interchangeable finders, screens, film backs and lenses

Body Only $5626.00

205-FCC

Features of 203-FE plus:

- 1% spot metering
- Zone and Differential mode, metering in aperture priority AE mode

Body Only $7340.00

501-CM

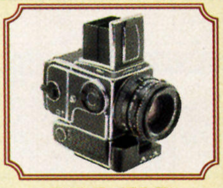
- Totally mechanical entry level medium format camera
- GMS for full image viewfinder
- Interchangeable finder, focusing screens, lenses and film backs
- Incl. W.L. finder, Acute matte screen

Body Only $1648.00

503-CW

- Fully mechanical
- 120, 220, 70mm, 6x6, 6x4.5 and Polaroid film backs
- Accepts optional CW winder with IR remote control
- TTL/OTF flash control
- Gliding Mirror System
- Interchangeable finders, screens, film backs and lenses

Body Only $1962.00



555 ELD

- Built-in 1.3 fps heavy duty motor film advance
- Integrated Databus connections for digital backs
- Front release port f/digital backs
- 5 different motor/mirror function modes
- Optional infrared remote triggering unit
- Accepts all finders, CF, CFi, CFE lenses and film magazines

Body Only $3115.00

903 SWC

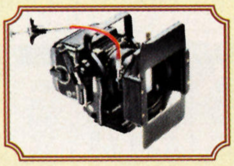
- Zeiss Biogon 38mm lens
- Virtually distortion free
- Interchangeable film backs
- Optical viewfinder included
- Compact size

Body, Lens, Finder $5445.00

FLEXBODY

- All mechanical bellows body permits +/-14° shift, +/- 28° tilt adjustments
- Accepts all CF lenses, finders and magazines

Body Only $2425.00



ARCBODY

- Tilt and shift body, 28mm shift, +/-15° tilt
- Built-in spirit level
- 35, 45, 75mm available lenses
- Accepts all finders and film magazines

Body Only $2913.00

CAMERA KITS

501CM Body w/80/CB, A-12	2895.00
503 CW Body w/80/2.8 "CFE" & A12	4545.00
Arc Kit w/45/4.5 APO Grandagon	5319.00

FE LENSES/BACKS

50/2.8	3967.00	110/2	3918.00
150/2.8	3428.00	250/4	3673.00
350/4			8276.00
60-120 FE Zoom/4.8			3896.00
E-12 Magazine	1023.00	E-16 Magazine	1072.00
E-24 Magazine	1060.00	Winder	1031.00

VIEWFINDERS

Waist Level Focusing Hood	262.00
HM-2 Magnifying Hood #72524	245.00
Magnifying Hood #52096	470.00
NEW! PM-45 45° Finder	1087.00
NEW! PME-45 45° Meter Prism	1585.00
RMFX Reflex Viewfinder f/903 SWC Flex/Arc Body	264.00
PM-90 90° Finder	695.00
PME-90 90° Meter Finder	1302.00
View Magnifier f/PM-5, 90, 51	251.00

FILM BACKS

A-12 Mag.	759.00	A-16 Mag	868.00
A-24 Mag.	868.00	A-32 Mag	1001.00
70 Mag			1293.00
Hass PolaPlus Polaroid Back			397.00
NPC Pol. Back MF-1	239.95	MF-2	350.00

HASSELBLAD PROMOTION!

Thru 11-30-00 — *Direct from Hasselblad*

Purchase a New 501cm Complete* Camera Kit
Receive Your Choice of Either a PM45 Prism OR A-12 OR A-16 OR A-24 Magazine OR Two $500 Certificates**
Good Towards the Purchase of Any Two New Hasselblad CB, CF, CFi OR CFE Lenses

Purchase a New 501cm Body
Receive Your Choice of Both a Pola Back AND Two Twin Packs of Polaroid Film OR Any Hasselblad Focusing Screen OR One $500 Certificate**
Good Towards the Purchase of A New Hasselblad CB, CF, CFi OR CFE Lenses

Purchase a New Lens from the following list:
30CFi, 40CFE, 50CFi, 60CB, 100CFi, 120CFi, 150CFi, 160CB, 180CFi, 250CFi, 500CF, 140-280CF Zoom, 50FE, 110FE, 150FE, 250FE, 350FE, 60-120FE Zoom
Receive Your Choice of Either a A-12 or A-16 or A-24 Magazine FREE

***Complete Kit is: Body, Lens and Roll Film Magazine.**

****Please Note! Lens Certificate Coupons Will Have A 60-Day Expiration Date**

CFi/CFE LENSES w/CASE

30/3.5 CFi	6090.00	*40/4 CFE/FLE	4197.00
50/4 FLE/CFi			2860.00
60/3.5 CB Distagon			2181.00
80/2.8 CFE	1824.00	100/3.5 CFi	2627.00
120/4.0 CB	2503.00	135/5.6 Macro	2627.00
120/4 Macro CFi			2943.00
150/4.0 CFi	2924.00	180/4.0 CFi	3147.00
160/4.8 CB Tessar			2509.00
250/5.6 CFi			3265.00
250/5.6 Super Achromatic CFi			5279.00
350/5.6 CFE Super Achromat			7131.00

*500/8	6076.00
*140-280/5.6CF Variogon	6884.00
1.4X Mutar Shift Converter	3463.00
1.4XE Teleconverter	1130.00
2XE Teleconverter	1369.00
1.4XE Tele Converter APO	1243.00
Kenco 2X Teleconverter	279.00
APO-Grandagon 35/4.5 f/Arc Body	2690.00
APO-Grandagon 45/4.5 f/Arc Body	2269.00
Grandagon-N 75/4.5 f/Arc Body	3170.00

*w/HOOD

XPAN Dual Format 35mm Camera

- Produces standard 24x36mm as well as 24x65mm panorama format • Interchangeable lenses

Special Rebate: Purchase a New XPAN Kit (Body w/45mm Lens & Accessories) Recieve From Hasselblad a ***$200 Rebate*** Thru 21-31-00

Body Only $1681.00

XPAN Kit (Includes Body, 45mm Lens & Accessories) ...2075.00 **Less $200 Rebate** ...**Final 1875.00**

NEW! 30/5.6 Asph. Ultra Wide	2585.00	45/4 Lens	484.00	90/4 Lens	599.00
Case f/XPAN	114.00	Center filter f/45	234.00	UV Filter f/45, 90	30.00

CLOSE-UP EQUIPMENT

Ext Tube 8	374.00	Ext Tube 16E	323.00
Ext Tube 32E	347.00	Ext Tube 56E	397.00
Auto Bellows			1736.00
Lens Shade For Auto Bellows			428.00

FLASHES & ACCESSORIES

Hasselblad D-Flash 40 "TTL"	481.00
Flash Gun Bracket (ELM & ELX)	389.00
Snap Lock Flash Grip w/Quick Coupling	435.00
SCA390 Flash Adapter	220.00

HASSELBLAD FILTERS

Series	60	70	93
UV, Sky, Color	132.00	153.00	190.00
Color Balance	—	140.00	174.00
Polarizer	286.00	445.00	—
Proxar (0.5, 1, 2)	191.00	—	—
Softar (1, 2, 3)	222.00	247.00	—

HASSELBLAD ACCESSORIES

Winder CW			1036.00
New Pro Shade For All Lenses #6093T			387.00
Mounting Ring 60	75.00	70	107.00
Mounting Ring 93			138.00
Prosoft Filter Kit (3 Piece)			173.00
Gel Filter Holder 4" For Pro Shade			48.00
Polarizer for New Pro Shade			599.00
Tripod Quick Coupler "S"			128.00
Focusing Screen Adapter SWC #41050			330.00
Acute Matte Screen			261.00
Acute Matte Screen w/Grid			314.00
Lynn Focusing Handle A			24.95
Battery for ELM & ELX			82.00
Replacement Eyepiece for Prism Specify			67.00
Eyepiece F/Waist Level			57.00
Contoured Strap			92.00
The Hasselblad Manual			59.95
Book Medium Format Advantage			29.95
Wide Strap	51.00	507 Case	95.00
540 Case	574.00	712 Case	853.00

PENTAX

645N Autofocus

- High precision with predictive focus mode
- Focus assist in manual mode
- 4 metering modes • Auto bracketing
- 3 metering modes including spot
- Data imprinting on film edge
- Interchangeable screens & lenses

Body Only **$1889.95**

67 II

- 6x7 format in 35 SLR design
- Accurate electronic focal plane shutter 1-1,000 sec.
- 120 (10 exposures) or 220 (20 exp.)
- Interchangeable finders and lenses
- Wide accessory range

Body Only **$1499.95**

CONTAX

645 AF

Body Only **$2030.00**

645 AF Outfit includes: Body, 80/2.0 Planar, Back & Insert, AE Finder **3999.00**

FUJIFILM

GA-645Wi

- Auto and manual focus
- Auto film advance • 120/220 film
- 3 exposure modes
- Full information viewfinder
- Built-in auto flash
- Data imprinting

GA-645wi 45/4
$999.95

GA-645Zi

- 6x45 AF zoom • Data imprinting
- 55-90mm zoom lens
- Auto film advance • 4 exp. modes: programmed AE, aperture AE, slow sync, manual
- Fuji's 'EL' film barcode system
- Bright Frame zoom viewfinder
- Built-in pop-up flash.

$1889.00

GX-680 III

- 6x8, w/rise, fall, tilt, shift, swing
- MD advance • Electronic shutter
- OTF metering • Changeable finders, screens, 67, 66 & 645 backs and lenses

Body **$2729.00**

NEW! GX-680 IIIS Body...........**2195.00**

GW-670 III

- 6x7 rangefinder
- 90/3.5 lens
- 1-1/500 sec. T
- 120 or 220 film
- 2 shutter buttons
- Built-in level

$1259.00

GW-690 III
GSW-690 III

- 6x9 rangefinder • 90/3.5 lens
- 1-1/500 sec. T
- 120 or 220 film
- 2 shutter buttons
- Built-in level

GW-690 III 90/3.5. **$1259.00**
GSW-690 III 65/5.6 Superwide .. **$1278.00**

GX-617

- Lightweight panorama 120/220
- 4 interchangeable lenses
- 1-1/500 sec. shutter speeds
- Optional focusing screen
- Flash sync at all speeds
- Electromagnetic release

Body Only
$2663.00

BRONICA

Distributed by TAMRON

ETRSi

- Lightweight and compact 6x4.5 format
- 120 or 220, 35mm standard and wide frame and Polaroid • TTL auto flash with SCA adapter
- Auto, Manual, Avg. or Spot metering w/AE finder
- Mirror lock up and multiple exposure
- 1/500 sec. flash sync • Full accessory system
- Changeable finders, screens, film backs and lenses

Body Only **$1072.50**

SPECIAL! ETRSi Kit-Includes ETRSi Body, PE75/2.8 Lens, Waist Level Finder & Ei 120 back **$2198.00**

SQ BASIC

- 6x6 format SLR • Rapid wind crank
- Electronic shutter
- Includes 80/2.8 PSB lens, 120 SQB or 220 SQB film back and W.L. finder S/B
- Interchangeable finders, screens, film backs and lenses

Complete Kit $2179.00
Body Only $799.95

SQ-AI

- SQ Basic's features plus • Optional motor drive
- Electronic shutter • TTL manual or auto exposure
- TTL auto flash with SCA adapter
- Complete viewfinder information
- Film back exposure compensation

Body Only **$1209.00**

SPECIAL! SQ-Ai Kit—Includes SQ-Ai Body, PS80/2.8 Lens, Waist Level Finder & SQi 220 back **$2869.00**

GS-1

- 6x7 format for studio or field use
- Advanced electronics
- Auto exposure and TTL auto flash w/AE finder
- Flash sync at all speeds
- Multi-format interchangeable film back system, 6x7, 6x6, 6x4.5 and Polaroid
- Mirror lock up and multiple exposures
- Fully automatic exposure with AE finders
- Complete line of accessories
- Interchangeable finders, screens, film backs and lenses

Body Only **$1688.50**

Mamiya®

645E

- Lowest Priced SLR M.F.
- 645 SLR Integrated Design
- Integrated AE Finder • 120/220 Film Inserts • Elec. Timed Shutter • Exp. Compensation
- 4 Sec. to 1/1000, Bulb, M. UP
- Hot-Shoe On Top Of Finder
- Manual Film Advance Crank
- Includes 80mm/f2.8 Lens & Insert

Kit **$1399.95**

645AF

- Advanced 645 Autofocus SLR
- Low Light/Infrared Assist
- Half-Stop Shutter Speeds
- Backlit LCD Displays
- Auto-Retract Shutter Protection
- Magnesium Alloy Body
- 30 to 1/4000, B, T, Adj. Self-Timer
- Auto-Detect 1st Frame Of Film
- Date/Exp. Imprinting Bet. Frames

Body Only **$2649.95**

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645 PRO TL

- 120, 220 or 35 film backs
- Quartz controlled F. P. shutter
- 4 sec. to 1/1000, B+T
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- Compact 6x7 • 120 or 220
- Elec. shutter w/flash sync at all speeds 4 sec. to 1/500 sec. & B
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- 6x7 SLR w/horiz/vert revolving back • Bellows focusing
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- Flash sync at all speeds
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- Integrated accessory system

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Binoculars

Pro-Optic Provis Binoculars

Provis Series Binoculars
Deluxe, Lightweight, with enhanced Multi-Coatings Provis Series Binoculars are full-sized binoculars in a compact and lightweight high-quality cast-aluminum alloy housing with a soft leatherette covering These binoculars are engineered by one of Japan's largest manufacturer of high-quality optics to provide images which would rival many famous european brands which cost 2 to 3 times as much

Features:
- BAK-4 glass porro prisms. These are the top-of-line in binocular prisms • Full Multi-Coating. Every air-to-glass surface is multi-coated to increase light transmission, better image contrast and color balance • Soft grey leatherette covering • Threaded to accept tripod adapter • Long eye relief. ideal for eyeglass wearers • Roll down rubber eyecups • Supplied w/ a deluxe hard carrying case • Rated "Exceptional Inspection Standard" by the Japanese J.T.I.I.

Provis 8x42
4.92" Height by 6.85" width. Weight 22.2 oz., 16mm Eyerelief, 6.5 degree Field of View, Near focus 16', **129.95**

Provis 7x50
6.42" height by 7.24" width. Weight 27.8 oz., 23mm Eyerelief, 6 degree Field of View, Near focus 26' **109.95**

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6.22" height by 7.24" width. Weight 27.8 oz., 16mm Eyerelief, 5.3 degree Field of View, Near focus 26', **124.95**

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BINOCULARS 30,000X 4X Mag. Compact

NH4 Night Hawk 30,000X 4X Magn	399.95
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399.95

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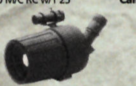

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w/20 to 60x Zoom

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with Case

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800 Laser Ranger	Call

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Rubber Armored w/**Case**

8x42	Call	8x50	Call
10x42	Call	12x50	Call
7x24 Compact			Call
10x28 Compact			Call

New Legend

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12x24	Call	16X24	Call
8-20x24 Zoom			Call
8-16x21 Zoom			Call

Weather Resistant UCF

8x24	Call	10X24	Call

PCF-V

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10x50	Call	12x50	Call
16x60	Call	20x50 (PCF-III)	129.95
20x60	Call		

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ULTRA COMPACT FB

8x18	Call	10x18	Call
New 6-12x17 FB			Call

DCF High Resolotion

8x42	Call	10x42	Call
12x42	Call		

DCF Waterproof

8x32	Call	8x42	Call
10x42	Call		

DCF Compact

8x22	Call	10x25	Call

CELESTRON PRECISION OPTICS

GIANT

20x80 Deluxe	Call

REGAL Fully Multi Coated

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ULTIMA

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8x56	Call	9x63	Call
10x50	Call		

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Monocular

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8x20BC Titan. Finish			Call
10x25BCA	Call	10x25BC	Call
Case for Compacts			Call

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Call for the New Close Focus Series

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8x42BA	Call	8x50BA	Call
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10x50BA	Call		
12x50 BA			Call
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Canon

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12x36	Call	10x30	Call

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FUJINON

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7x50 FMTR SX	Call
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10x70 FMT SX	Call
16x70 FMT SX	Call
Tripod Adapter	19.95

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CD WATER PROOF RP

7X42	Call	8x42	Call
10x42	Call		

TECHNO STABI

14x40	Call

ZEISS

DIAFUN USA Warranty

New 10x30 **Call**
8x30 **Call**

New Victory Series

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Monoculars

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Classic Series Includes Case

8x20	Call	10x25	Call

*** Classic Rubbeized** *w/Case*

7x42	*Call	8x30 IF	Call
8x30 CF	*Call	8x56	*Call
10x40	*Call	30x60	*Call

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8.5x44 ED Audobon	389.95
8.5x44 Roof Prism Audo.	344.95

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- Reflected light readings
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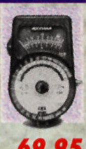

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Flashmeter 3

- Measures single, muliple, incident or reflected flash
- ½ f/stop accuracy sensitivity range F2.8-32 ISO/100
- Range F1.0-64 in 1/2 stop increments
- Particularly useful in bounce and multiple flash setups where exposure cannot be easily determined on the basis of calculations

139.95

PRO-OPTIC

1,000mm MIRROR LENS

$694.95

The Pro-Optic'1000mm f/11 manual-focus mirror lens ($695) weighs 3 lb, 8 oz, has a rotating tripod collar, sliding sun shade,- and includes a zippered case. With T-mount adapters, it can be fitted to most popular manual-focus cameras, and a handful of AF SLRs,. too (for manual-focus only operation, naturally). It incorporates 7 reflecting and refracting elements, measures 8⅜ inches long, is 4⅜ inches across, and has an English/Metric distance scale. Close focus Approximately 30 feet. ***The price can't be beat***, but what we like best is the large rubberized focusing collar that greatly improves focusing

As written Up Popular Photography Feb. '00

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Ultra Compact Zoom (8")
- T-Mount Lens fits most 35mm SLR's
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- Semi-apochromatic design with 4 elements in 2 groups
- One Aspherical element for high Contrast • F 8.3–11

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2 Sided Reflector with a differentColor On Each Side

Includes Deluxe Zippered Carrying Pouch

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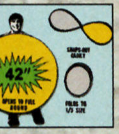
42" Reflector	$44.95



Adorama 5 Reflectors in One

Folds conveniently into a disc approximately a third of it's size. Features a removable, reversible cover which allows for *"Five"* uniquely functional surfaces,
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- **Translucent** to diffuse light,
- **Gold** to warm light,
- **Silver** for strong fill
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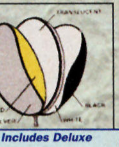
22" Reflector	$29.95
32" Reflector	$44.95
42" Reflector	$59.95



Includes Deluxe Zippered Carrying Pouch

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Buy 3 Filters and get 10% off **Buy 5 Filters and get 15% off**

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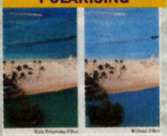
INTENSIFIER

POLARISING



FL-W • FL-DAY

STAR SIX/EIGHT

HOYA, THE WORLD'S LARGEST MANUFACTURER OF TOP-QUALITY OPTICAL GLASS

- HOYA filters are available with Single Coating which improves light transmission to about 95%;
- Multi-Coating with three layers to each side, with an average 99% light transmission.
- SUPER Multi-Coatingfilters, with six layers of coating to each side, which virtually eliminates reflection problems by allowing a average of 99.7% light transmission.
- You can see the difference. Photos taken using HOYA HMC filters have greater brilliance, and richer, more pure colors.

CIRCUALR POLARIZERS

- Removes unwanted reflections from non-metallic surfaces such as water, glass etc. They also enable colors to become more saturated and appear clearer, with better contrast.

CROSS SCREEN & STAR FILTERS

- Adds a dramatic four-cross flare to very bright areas, giving a soft-focus effect. STAR-SIX (six-pointed light flares) and STAR-EIGHT (eight-pointed light flares) can also be used for a variety of effects.

FLD/FLW

- FLD Corrects the greenish tone that appears when daylight type films are used under fluorescent lighting.
- FL-W is for use with warm white or white type fluo-rescent lamps

SOFTENER (A AND B)

- Creates a picture with a clear focus and a soft gradation, and this effect is especially evident with an object with a point light source.
- Color reproduction is easy, and there is no need for exposure adjustment.

INTENSIFIER

- Enhances red, orange and brown subjects to give more color saturation and contrast, while having very little effect on other colors. It can be used in many situations such as architecture where certain building features need emphasising, or for landscapes to enhance foliage and rocky features.

	39/40.5 43mm	46 mm	49/52 55 mm	58 mm	62/67 mm	72 mm	77 mm	82 mm	B60
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Soft A or B(Graduated Softner)		–	24.95	28.50	41.95	47.95	49.95	–	
Polarizer	29.95	16.95	16.95	19.95	22.95	34.50	40.50	52.00	74.95
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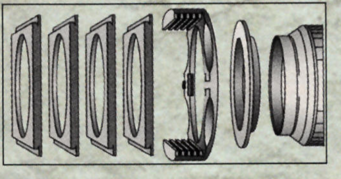
FLW / FLD		14.95	13.95	16.95	25.95	34.00	41.00		
Cross Screen 4-Point		14.95	14.95	17.95	26.95	34.50	41.95	52.50	
Star 6 (6 Point), Star 8 (8 Point)		–	20.95	23.95	34.50	40.50	44.95	–	
New Sepia A or B		–	29.95	38.95	41.95	51.00	56.95	–	
Intensifier/New Green Intensifier		–	32.95	41.95	53.95	59.95	71.95	–	
Center ND Filter		–	–	–	209.95	254.95	299.95	–	
Multi-coated Filters									
Skylight (1A) / UV		13.95	13.95	16.95	24.95	31.95	38.95	50.95	64.50
Circular Polarizer		49.95	53.00	59.00	73.95	99.00	134.00	Call	
Orange/Red/Green/Yellow/Y44/Y52	–	19.00	22.00	31.00	37.00	44.00	53.00	–	
80A/B/C, 81A/B/C, 82A/B/C, 85A/B/C	–	19.00	22.00	31.00	37.00	44.00	53.00		
ND2X, 4X, 8X		19.50	19.50	22.50	31.50	37.50	44.95	53.95	
FLW / FLD			19.50	22.50	31.50	37.50	43.95	–	
Super Multi-Coated Filters									
Skylight (1A) / UV		–	22.50	28.50	34.50	39.95	44.95	–	
Circular Polarizer.Slim Mount	–	–	59.95	64.95	79.95	119.95	149.95	189.95	
ND2X, 4X,		–	22.50	28.50					
New Ultra Thin Multi-coated Filters									
Skylight (1A) and UV		–	–	28.95	34.95	41.95	44.95	–	
ND2X, 4X, 8X		–	–	27.95	33.95	41.95	44.95	–	
Circular Polarizer / UV Hybrid		–	–	67.50	82.50	119.95	149.95	–	
New Warm Circular Polarizers *by Moose Peterson*		–	39.95	47.95	68.95	85.95	99.95	121.95	134.95

PRO-OPTIC® Filter System

BUY ANY 5 PRO-OPTIC OR COKIN FILTERS & GET 10% OFF



■ *Protectafit Filter Management System*

***Pro-Optic® Effects Filters** have the largest range of filters and are compatible with all square filter systems. The unique Snap-on Holder takes up to four filters allowing literally thousands of combinations. Unique snap-fit holder for instant changing between lenses. Completely modular system with superior quality.*

NOW ALSO AVAILABLE IN "P" SIZE FITS COKIN P HOLDERS		**A**	**P**
Filter Holder –	With Book, & Lens Cap	5.95	–
Adapter Rings –	40.5, 46, 49, 52, 55, 58, 62mm	Each @3.95	–
B&W FILTERS –	Yellow, Orange, Red, Green, Sepia	6.50	8.95
Conversion Filters –	80A, 80B. 80C, 82A, 82B, 82C, 81A, 81B, 81C,	6.95	8.95
Conversion Filters –	85A, 85B, 85C, FLW, FLD,	6.50	8.95
Diffraction Filters –	2X, 4X, 36X, Star/Diffraction 4X, 8X	14.50	14.95
StarBurst Filters –	Star 4, 6, 8	9.95	10.95
Center Spot Filters –	1, 2, Gray, Violet, Green, Orange, Blue, Red	7.50	9.50
Wide Center Spot Filters –	1, 2, Gray, Violet, Green, Orange, Blue, Red	7.95	–
Oval Center Spot Filter –	1, 2, Gray, Blue, Red	6.50	–
Diffusion & Fog Filters –	Diffuser 1, 2, / Fog 1 ,2	8.50	9.95
Color Net Filters –	White, Gray, Violet, Green, Orange, Blue, Red	7.95	–
Close Up Filters –	+1, +2, +4,	8.50	12.50
Graduated Filters –	Light Gray, Dark Gray, Light Blue, Dark Blue, Light Tobacco, Dark Tobacco, Light Mauve, Dark Mauve, Light Red, Dark Red, Light Green, Dark Green, Light Yellow, Dark Yellow,	9.95	11.50
Graduated Sunset –	1, 2,	10.50	12.95
Graduated Soft Filters–	Soft 1, Soft 2,	9.50	11.50
Neutral Density –	ND2X, ND4X,	6.75	7.95

Sky Light	4.50	7.50	**Multi Image** 3, 5, 7,	14.95	–
Linier Polarizer	13.95		**Circular Polarizer**	17.95	34.95
Split Field	8.95		**Speed**	16.95	–
Double Mask 1, 2,	10.50		**Double Exposure**	5.95	5.95
Polyester Color Set	17.95		**Gel Holder**	4.50	–
Conversion Set	24.95		**Pre Shaped Frame**	10.95	–

Pro-Optic® Filter 'A' Size Kits

Pro Optic Starter Pack Consists of Filter Holder, Protective Lens Cap, 42 Page Color Brochure, Filter Pouch, Star 6 Filter #58, Close-Up +4 #104, Grad. Light Blue Filter #122, Skylight Filter #23, ...**34.95**

Pro Optic Bright Light Kit Consists of Filter Pouch , Star 4 #57, Star 6 #58 , Spot #60, 36x Diffraction #42, Star 8 w/Diffraction #44 ....**44.95**

Portrait Kit Consists of Filter Pouch, Diffuser 1 #83, Diffuser 2 #84, Center Spot 1 #60, Center Spot 2 #61, Grey Center Spot #63, 81C #28 ....**39.95**

Landscape Kit Consists of Filter Pouch, Grad Diffuser #135, Fog 1 #150, Sunset 1 #197, Grad light Grey #120, Grad Dark Tobacco #125....................**39.95**

Black and White Kit Consists of Filter Pouch , Yellow #1, Green #4, Orange #2, Red #3, Grey Net #95 ....**34.95**

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LENS	Man. Focus	Maxxum	EOS	Nikon AF	Pentax
17/3.5	229.95	—	—	—	—
New 17/3.5 Pro ATX	—	419.00	419.00	419.00	—
28/2.8	Call	—	—	—	—
100/2.8 ATX AF Mac	—	379.00	379.00	379.00	—
300/4 ATX APO AF	—	—	429.00	—	—
300/2.8 ATX APO	—	2099	2099	2099	—
New 19-35/3.5-4.5	—	199.95	199.95	199.95	199.95
20–35/2.8 ATX PRO	—	689.00	689.00	689.00	689.00
28–70/3.5 Macro SD	124.95	—	—	—	—
28–70/2.6-2.8 ATX Pro	—	399.00	399.00	399.00	399.00
New 28-80/2.8 ATX Pro	—	549.90	549.90	549.90	549.90
28–105/3.5-4.5	179.95	139.95	139.95	—	—
35-300/4.5-6.7 SD	—	179.95	—	—	—
70–210/4–5.6 Macro	124.95	—	—	—	—
75–300/4.5–5.6	164.95	—	—	—	—
80–200/2.8 ATX APO Pro	—	759.00	759.00	759.00	759.00
80–400/4–5.6 ATX APO	—	539.00	539.00	539.00	539.00
100–300/4 ATX AF	—	Call	Call	Call	—
150–500/5.8 ATX	Call	—	—	—	—
2X Teleconverter	84.95	119.95	119.95	119.95	119.95

** Prices Reflects Effective Cost After Rebate Exp. 1/31/01*

KENKO AF MULTI COATED CONVERTERS

Available for Nikon AF, EOS, Pentax AF & Maxxum

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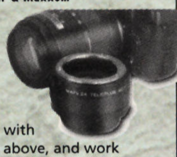
MC-7 2X 129.00
1.5X 79.00



New Pro 300 AF Convertors

KENKO Teleplus Pro 300 are designed specifically to be use with telephoto lenses of 100mm or above, and work best with telephoto lenses of 200mm to 500mm. They will maintain the resolution of the prime lens, even at the corners

1.4x **171.95**
2x **194.00**

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Available for Canon EOS, Nikon AF, Pentax AF, Maxxum

25mm ....**69.00** **12mm**......................**59.95**

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8x10 Field..............................1299.
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Ball #2 w/Quik Release	**649.95**
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35mm Plate	**29.95**

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- 3 Elements in 3 groups • Fully Coated
- Opaque and transparent hoods
- Adjustable diopter
- Complete with Neck Strap and Case

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- 4 Elements in 3 groups • Fully Coated
- Opaque and transparent hoods • 20mm High Eye Point

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ProOptic 3X Loupe Covers 6x7 Frames
- 3 Elements in 3 groups • Fully Coated
- Opaque and transparent hoods • Adjustable diopter
- Complete with Neck Strap and Case

$119.95

ProOptic 3.5X Loupe Covers 6x6 Frames
- 3 Elements in 3 groups • Fully Coated
- Opaque and transparent hoods • Adjustable diopter
- Complete with Neck Strap and Case

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New! ProOptic 4-12X Zoom Loupe
- 8 Elements in 6 groups • Fully Coated
- Opaque and transparent hoods • Adjustable diopter
- Complete with Neck Strap and Case

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Nikon CoolPix 990

- 3.34 Megapixel CCD
- Superior 3x Zoom-Nikkor lens with 38-115mm coverage
- Full Manual Exposure Control
- High Speed USB Connectivity
- Connect up to 5 Nikon Speedlights with optional bracket.

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New! Canon S-20

- World Smallest 3.3 2048 x 1536 megapixel
- Type I & Type II CompactFlash memory cards
- USB interface plus RS-232C & NTSC Video Out and much More

Canon S-10

- World Smallest 2.1 million pixel
- 2.x wide zoom lens • Built in USB Port
- NTSC Video Out

Canon S-100
Digital ELPH

- ULTRA COMPACT
- world's smallest and lightest 2-megapixel digital camera,
- durable stainless steel body
- 2x Optical 4x Digital Zoom
- Flash mode setting, self-timer, continuous shooting, and macro focus. • HIGH-SPEED PLUG-AND-PLAY USB INTERFACE
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New N80 *USA*	**Call**
New N65 *USA*	**Call**
N60 Date *USA*	**Call**

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35mm f/2.5 Type P	289.00
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50mm f/1.5	Call
75mm f/1.7	Call
Speed Meter	Call
Bayonet Adapter f/35mm	59.95
Bayonet Adpt. f/50, 75mm	59.95

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28/3.5 w/Viewfinder	489.95

CANON

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EOS IX Lite Body	239.95I
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EOS

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Rebel G	239.95
Elan II	Call
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New Elan 7	Call
New Elan 7E	Call
Eos-3	Call
EOS-1N-RS	1649.95
New EOS-1V	Call
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EOS Camera Kits

Elan II kit w/28-80 USM	Call
Elan II-E Kit w/28-80	Call
Rebel G Kit w/35-80	324.95
Rebel 2000 Kit w/28-80	Call

OLYMPUS

Stylus Series

Stylus	**79.95**
Stylus Zoom 70 Date	**149.95**
Stylus Zoom 80W (28-80 Lens)	**Call**
Stylus Zoom 105 Date LT	**Call**
Stylus Zoom 115	**Call**
Stylus Zoom 140	**Call**

Stylus Epic	**89.95**
Stylus Epic Zoom	**139.95**

PENTAX

PENTAX REBATES
$15⁰⁰ Cash Back on ZX-30, IQ-Zoom 105WR & IQ-Zoom 145-M

AF IQ Zooms

Prices Based on MFR Rebate

200 (48-200mm)	**299.95**
160 (38-160mm)	**259.95**
145 Mini Compact	**Call**
120 MI (38-120mm	**Call**
105G (38-105mm)	**129.95**
105-WR (38-105mm)	***184.95**
New 928-M Compact	**Call**
EZY-R (38-70mm)	**79.95**
Effine T APS 3x Zoom	**174.95**

AF SLR'S System

PZ-1P	**479.95**	ZX-5N	**Call**
ZX-30	***184.95**	ZX-7	**Call**

HORIZON Panorama

202 35mm **384.95**
- 120° Coverage
- 6 Shutter Speeds
- 28mm Rotating Lens
- Camera supplied with carrying case, Strap and 3 filters

New 202-S **699.95**
Featurs:
- Silent Rotating Barrel
- 1/500 Sec. Shutter

Kodak PRO Products Network

At Adorama, all Kodak professional films are made for the U.S.A. and covered by Kodak Warranties, and qualify for Kodak PRO-Rewards Program

CHILL 55° LIMIT

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And of course, whatever you order comes with Adorama's Chill 55º quality film control — at no extra cost.

KODAK FILM

COLOR PRINT FILM *35mm*

film	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
GA	(100)	1.59	2.75	8.18	9.24	2.09	3.59	10.88	12.38
GB	(200)	1.85	3.09	8.38	9.58	2.15	3.89	10.88	12.68
GC	(400)	2.09	3.25	8.58	9.74	2.39	4.29	11.38	13.08
GT Gold Max	(800)		3.39		9.88	3.59	4.29	12.38	13.08
Royal Gold RA	(100)	2.99	3.09	9.48	9.58	3.49	4.15	12.28	12.94
Royal Gold RB	(200)	3.49	3.70	9.98	10.19	3.99	4.69	12.78	13.48
Royal Gold RC	(400)	3.69	3.89	10.18	10.38	4.49	4.79	13.28	13.58

SLIDE FILM *35mm*

	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	36X w/KODAK PR. DI	36X w/KODAK PR. Roch.	36X w/FUJI P/. DI	36X w/FUJI P/. Roch.
KM	(25)	—	—	—	—	-	5.69	-	9.98	-	-
KR	(64)	—	3.99	—	7.36	-	4.09	-	8.38	-	-
KL	(200)	—	5.19	-	8.56	-	6.79	-	11.08	-	-
Elite EB	(100)	2.99	3.99	6.36	7.36	2.99	3.99	7.28	8.28	6.74	7.74
Elite EBX	(100)	-	4.19	-	7.56	3.19	4.39	7.48	8.68	6.94	8.14
ET	(160)	-	-	-	-	5.69	7.99	9.98	12.28	9.44	11.74
Elite ED	(200)	4.09	4.99	7.46	8.36	4.65	5.49	8.94	9.78	8.34	9.24
Elite EL	(400)	—	5.99	—	9.36	5.39	-	9.68	-	9.04	-

Kodak PREMIUM PROCESSING

Processing By Mail

MAILERS for Prints

DP-12	4.49	DP-24	6.49
DP-36	8.99		

for Slides

PK-12	5.99	PK-24	3.37
PK-36	4.29	ESP-1 *(push)*	2.69
PK-59 *(Movie)*	5.59		

for PHOTO CD

PKT-24	17.95	DPT-24	17.95
Fuji Slide Mailer *(36X)*	3.75		

DISPOSABLE CAMERAS

KODAK Fun Savers

Fun Saver	4.29	w/Flash	5.99
Panoramic	6.69	Weekend	6.99
Wedding Pack (5)			36.95
Fun Saver APS w/Flash			7.95

FUJI Quick Snaps

Outdoor	3.99	w/Flash	5.99
Panorama	7.49	w/Flash	12.99
Water Proof			8.79

KODAK MOVIE FILM

PXR 464 (B&W)	11.19
TXR 464 (B&W)	11.19
KMA 464 (silent)	11.15

Scotch 3M

COLOR SLIDE FILM

	135-36	w/Proc.
Scotch 100	2.99	6.74
Scotch 400	4.79	8.54
Scotch 640 T	9.24	8.98

KODAK SHEET FILM USA

COLOR PRINT	4x5 10	4x5 50	8x10 10	8x10 50
4106 (VPS)	16.95		61.95	-
4111 (Vericolor)	9.95	-	34.95	155.95
4325 (Comm Int.)	17.95	79.95	65.95	307.95
PRT (100T)	18.29	83.95	69.95	-
Portra 160 NC	17.49	78.95	64.95	-
Portra 160 VC	17.49	79.49	64.95	-
Portra 400 NC	19.95	-	74.95	-

COLOR SLIDE		4x5 10	4x5 50	8x10 10	8x10 50
6117	(EPR)	21.95	97.95	81.49	384.95
6118	(EPY)	18.95	87.95	71.95	334.95
6121	(DUP)	39.95	70.95	141.95/25	271.95
6105	(EPP)	19.95	91.95	75.95	349.95
7058	(EPN)	19.95	91.95	75.95	349.95
E100 S		19.95	89.95	74.95	349.95
E100 SW		19.95	89.95	67.95	317.95
E100 VS		20.95	94.95	78.95	368.95

BLACK & WHITE		4x5 25	4x5 100	5x7 100	8x10 25	8x10 50
4147	(PX)	16.95	62.95	104.95	54.95	107.95
4164	(TX)	16.95	62.95	105.95	54.95	108.95
4052	(TMX)	16.95	62.95	105.95	54.95	-
4053	(TMY)	16.95	66.95	109.95	57.95	-
T400-CN		7.95	10 Sheets			
4125	(Copy)	23.95	89.95	139.95	-	151.95
4127	(Comm)	29.95	-	-	-	189.95
2556	(Ortho)	-	45.95	-	100 Sht.	144.95
4143	(HIE)	49.95	-	-	-	-
4415	(TP)	35.95	-	-	124.95	-
4162	(Ektapan)	18.95	68.95	109.95	-	117.95

4x5 READY LOAD (20 Sheets)

64T	(64)	49.95	E100SW	51.95
EPP	(100)	52.95	Ready Load Holder	54.95
TMX	(100)	33.95	HP Combo Plan T Sys.	44.95
E100S		51.95		

PRO COLOR PRINT FILM USA *35mm 120/220*

Film	135 -36	36X with PROC	135 36 PP	120 Single	120 ProPak	220 ProPak
Portra 100T	6.49	-	-	3.79	18.95	-
Portra 160 NC	5.65	14.44	28.25	3.59	17.95	35.95
Portra 160 VC	5.65	14.44	28.25	3.59	17.95	35.95
Portra 400 NC	5.95	14.74	29.75	3.79	18.95	37.45
Portra 400 VC	5.95	14.74	29.75	3.79	18.95	37.45
Portra 800 6.49	15.28	32.45	4.19	20.95	41.95	
Supra 100	3.39	12.18	16.95	-	-	-
Supra 400	3.49	12.28	17.45	-	-	-
Supra 800	3.69	12.48	18.45	-	-	-

Bulk 100'

Kodalith 6556	45.95
5072	69.95
5325	86.95
Portra 160NC	44.95
Portra 400NC	44.95

PRO SLIDE FILM USA *35mm 120/220*

	ASA	135-36	36X w/KODAK PROC.	36X w/FUJI PROC	120 Single	120 ProPak	220 ProPak	Bulk 100'
EPY	(64)	8.39	12.68	12.14	4.69	-	-	89.95
EPR	(64)	9.49	13.78	13.24	4.99	24.95	49.95	98.95
PKR	(64)	8.89	13.18	-	-	-	-	-
EPN	(100)	8.89	13.18	12.64	4.79	23.95	47.45	89.95
EPP	(100)	8.89	13.18	12.64	4.49	22.45	44.95	88.95
E100 S	(100)	5.99	10.28	9.74	3.89	19.45	39.95	95.95
E100 SW	(100)	5.99	10.28	9.74	3.89	19.45	39.95	95.95
E100 VS	(100)	5.99	10.28	9.74	4.19	20.95	44.95	104.95
EPT	(160)	9.69	13.88	13.44	5.19	25.95	-	101.95
E-200	(200)	7.79	12.08	11.54	4.39	21.95	47.95	99.95
PKL	(200)	9.79	14.08	-	-	-	-	-
EPJ	(320T)	9.99	14.28	13.74	-	-	-	-
EPL	(400)	9.95	14.24	13.70	5.59	27.95	-	115.95
EPH	(1600)	11.49	-	-	-	-	-	-
5071	(DUP)	6.99	11.28	10.74	-	-	-	42.95
HCS	(EKTA)	5.49	9.78	9.24	-	-	-	-
S0366		7.29	11.58	11.04	-	-	-	59.95
S0279		7.19	-	-	-	-	-	-
EIR		18.95	-	-	-	-	-	-

BLACK & WHITE FILM USA *35mm Prof. 120/220*

	ASA	135 24	135 24 Proc.	135 36	135 36 Proc	120	120 PP	220 PP	Bulk 100'
PX	(125)	2.59	9.08	3.69	12.48				
PXP	(125)	-	-	-	-	-	12.49	25.50	31.95
TXP	(320)	-	-	-	-	-	12.89	25.95	-
TX	(400)	2.59	9.08	3.59	11.98	2.49	-	-	33.95
TMX	(100)	2.69	9.18	3.85	12.64	2.49	12.45	-	34.95
TMY	(400)	2.89	9.38	3.95	12.74	2.59	12.95	-	36.95
T400 CN	(C41)	2.99	9.48	4.09	12.88	2.69	-	28.95	
B&W Plus	(C41)	2.99	-	-	-	-	-	-	-
TMZ	(3200)	-	-	4.69	-	-	-	-	84.95
TP	(Copy)	-	-	6.79	-	5.49			
VP	(120)	-	-		-	2.19		150'→	59.95
HIE		-	-	8.99	-	-	-		

FILM SPECIALS

KODAK

E100 S (100) 135-36 *(20 Pack)*	**$113.95**
E100 SW (100) 135-36 *(20 Pack)*	**$113.95**
E100 VS (100) 135-36 *(20 Pack)*	**$115.00**
E200 (200) 135-36 *(20 Pack)*	**$149.95**

FUJI FILM

Professional

Fujicolor Print Film

	ASA	35mm 24	35mm w/p	35mm 36x	w/p	Roll Film 120
CU	(1600)	3.19	9.68	3.99	12.78	—
CS Reala	(100)	2.45	8.94	3.09	12.08	2.09

Superia / Press Film

	ASA	35mm 24	35mm w/p	35mm 36x	w/p	Roll Film 120
Superia	(100)	1.69	8.18	1.89	10.68	1.85
Superia	(200)	1.75	8.28	1.99	10.78	—
Superia	(400)	2.09	8.58	2.49	11.38	—
Superia	(800)	—	—	3.29	12.08	—
Press -800	(800)	—	—	3.39	12.28	—

SENSIA SLIDE FILM

	ASA	24X	24X w/p	36X	36X with Processing by Fuji	36X with Processing by Kodak
RA	(100)	2.59	5.96	2.99	6.74	7.28
RM II	(200)	2.99	6.36	3.75	7.54	8.08
RH II	(400)	3.79	7.16	4.59	8.50	8.98

FUJI QUICK LOAD

Film Holder	104.95	**RDP III** Provia	56.19
RVP Velvia	57.49	**RTP** 64T	54.69
RAP Astia	56.19		

FUJICHROME PROFESSIONAL SLIDE FILM

	ASA	35mm 36X	w/Processing by Fuji	w/Processing by Kodak	120	220	Bulk 100'	4x5 10	4x5 50	8x10 10	8x10 50
RVP Velvia	(50)	4.99	8.74	9.28	2.99	6.99	73.95	19.95	83.99	75.69	351.75
RTP	(64)	5.99	9.74	9.78	3.09	-	86.50	16.99	79.99	72.49	335.95
RAP Astia	(100)	4.99	8.74	9.28	3.09	7.49	84.95	18.95	86.99	73.50	346.50
RDP-F Provia	(100)	5.29	9.04	9.58	3.75	7.49	84.95	19.95	85.99	74.59	346.50
RHP Provia	(400)	6.09	9.84	10.38	4.19	-	114.95	-	-	-	-
NEW! RHP-F	(400)	Call	Call	Call	Call	Call	Call	Call	Call	Call	Call

	ASA	35mm 36x	35mm w/p	Roll Film 120	Roll Film 220	100' Bulk	4x5 10	4x5 50	8x10 10	8x10 50
FUJICOLOR PRO PRINT FILM										
NPS	(160)	3.19	11.98	2.35	5.09	42.95	16.75	73.99	61.95	—
NEW! NPC	(160)	5.69	14.68	3.50	6.99	—	—	—	—	—
NPL	(160)	—	—	3.59	—	—	17.85	77.75	62.95	—
NPH	(400)	3.69	12.48	2.59	5.99	—	—	—	—	—
NHG II	(800)	5.69	14.48	3.59	6.89	—	—	—	—	—
FUJI PRO BLACK & WHITE FILM										
Neopan	(100)	1.99	10.78	-	-	-				
Neopan	(400)	2.89	11.68	2.25	-	34.95	—	—	—	—
Neopan	(1600)	3.39	12.18	—	-	—	—	—	—	—
CDU Duplicating		—	—	—	-	42.95		67.95		257.95
ITN Internegative		—	—	—	-	79.95	18.49	83.95	68.95	321.95

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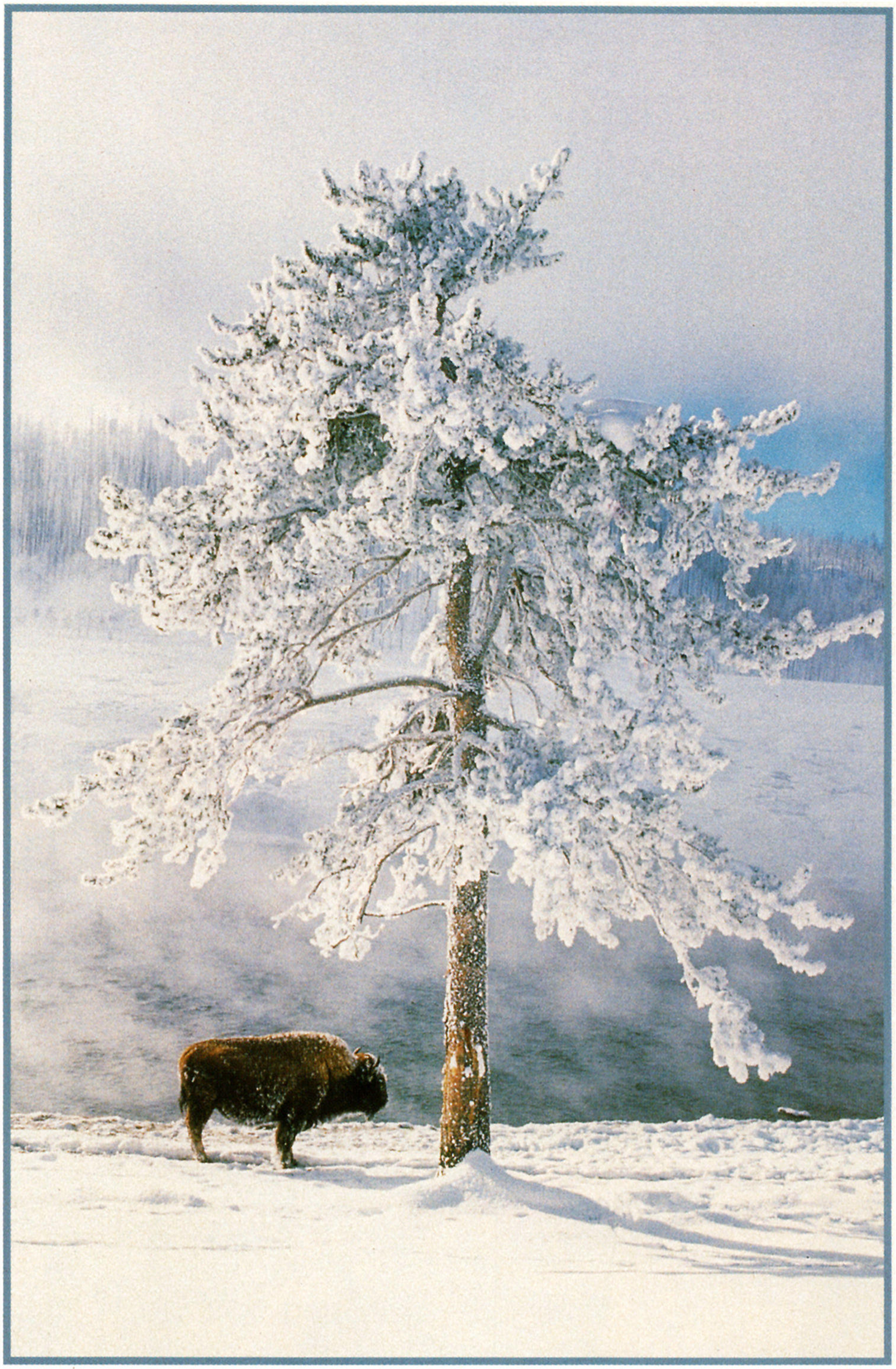

Gene Putney

Happy Holidays

from all of us at ***Outdoor Photographer*** *Magazine!*

Nikon FM2, Nikkor 80-200mm *ƒ*/2, Fujichrome Provia 100

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